

Dirty white collars
Superlist no. 737:
corporate watchdog
Web sites [p.59]

Reel Mill Valley
One heavy *Metal*
and other finds —
our festival picks [p.73]



Noise: State of the art
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THE REAL WELFARE PROBLEM IN SAN FRANCISCO

A special 33rd anniversary investigative report

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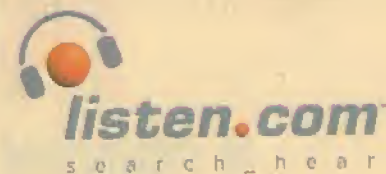
This week: New fiction from Dan Leone each week in Looseleaf



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Contents

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Learning curve: Tracey Faulkner wants to finish school, but the welfare system won't let her.

cover story

The real welfare problem14

A special 33rd anniversary investigative report on what's really wrong with welfare in San Francisco.

- **Crime in the suites** The real welfare problem in San Francisco. By Tim Redmond (p.14)
- **The real welfare cheats** How big downtown corporations get millions of dollars in property tax breaks. By Tali Woodward (p.18)
- **Corporate welfare feeds at sole-source trough** NextBus, Motorola contracts show how secrecy, lack of competition can cost millions. By Tamara Thompson (p.27)
- **Giving away the store** Developers got \$370 million in public assistance for their projects. By Savannah Blackwell (p.29)
- **Finally, something to watch** Competition arrives in the cable market, but will the city get a better deal? By Pia Hinckle (p.32)
- **Stuck at the bottom** Tracey Faulkner wants to go to school — but the new welfare system won't let her. How welfare reform keeps people in poverty jobs. By Angela Rowen (p.34)
- **Training in vain** Welfare is no longer about helping people survive. Now it's about multimillion-dollar job-training programs that don't work. By Lucia Hwang (p.38)
- **English spoken here** The bar is higher for limited-English welfare recipients. By Lucia Hwang (p.42)
- **Off course** Anthony Holmes is a job-training success story. That hasn't helped him. By Angela Rowen (p.45)
- **Giving to charities** The Community Jobs Initiative gives nonprofits a useful source of free labor. By Angela Rowen (p.47)
- **Bay Guardian memories '99** Our year in pictures (p.51)

The cover: Photo of Bank of America Building by Jason Doiy.
Photo of Anthony and Freetta Holmes by Fred Verhoeven.
Spot photo of Breakbeat Era by Phil Knott.

The San Francisco Bay Guardian

Oct. 6-12, 1999



departments

Letters	6
Troubletown	6
By Lloyd Dangle.	
This Modern World.....	10
Astrobay.....	132
By Charon Dunn-Roff.	
Odd Bodkins.....	136
By Dan O'Neill.	

news

On Guard	10
• Examiner deathwatch.	
By Craig Bessenger.	
• Chamber of Commerce cribs	
anti-G argument from Brown ally.	
By Randall Lyman.	
Alerts	12
A selective guide to political events.	
By Cassi Feldman	

features

- Tron**52
Tallyho. By Eric Stephan.
- Ask Isadora**54
Why it won't work.
By Isadora Alman.
- Passport**57
Midway.
By Derk Richardson.
- Superlist**59
No. 737: Corporate watchdog
Web sites. By Rob Taylor.

dine

- Dine review**61
Incontro. By Paul Reidinger.
• Without Reservations.
By Paul Reidinger.

- Cheap Eats**63
Ma's Cafe. By Dan Leone.

- Listings**64
Eat Here Now.
• The Groaning Board.

a&e

- Film**73
Marin's moving pictures.
By Dennis Harvey.

- Film**76
The Limey. By Chuck Stephens.

- Theater**79
Simpatico. By Brad Rosenstein.

- Hallelujah Fatkid**81
Devastating, part 1.
By Cory Brown.
- Fever Chart**81
Shelf life.
By Sylvia Tan.
- Grooves**82
• Quinto Sol and Kalpulli.
By Chuy Varela.
• Klute. By Derek Grey.
• Angie Stone. By Sylvia W. Chan.
• 2nd Time Around: The Doobie
Brothers. By Johnny Angel.
• Microgrooves: La India,
el Destro, Various artists.

- Full Circle**84
Seeing and believing.
By Summer Burkes.

calendar

- 8 Days a Week**86

- Music**89
• Club Guide (p.91)
• Demo Tape o' the Week (p.92)
• Electric Habitat (p.96)

- Stage**108

- Events**111
• Haiku Corner (p.113)

- Art**114

- Film**116
• Tiger on Beat (p.125)
• Rep Clock (p.126)
• Movie Clock (p.128)



advertising

Travel (p.56)
Movie Promotions (p.119)
Classifieds (p.129)
Need a Lawyer (p.133)
Real Estate (p.137)
Connections (p.139)

Bookmarks

online table of contents

Back-door man

Do I owe my boyfriend
anal sex? Andrea Nemerson's
alt.sex.column, new every Friday.
www.sfbg.com/asc/125.html

The thrill is gone

Managing a mood swing may be a
medical matter. Mistress Marisha's
The Truth Hurts — BDSM Q&A and a
bunch of other letters. www.sfbg.com/truth/16.html

The people's court

Maybe public opinion should be tried
among the public, not politicians.
Norman Solomon's Media Beat. www.sfbg.com/MediaBeat/84.html

Needle hits 'E'

Government interest in renewable
industry could fit in an SUV's cup-
holder. Ralph Nader's In the Public
Interest. www.sfbg.com/nader/74.html

Sealed off

How Tupperware led the charge to buy
off public space and influence public
opinion. Russell Mokhiber and Robert
Weissman's Focus on the
Corporation. www.sfbg.com/focus/60.html

Programming Note No. 1

Coming Thursday: You want more Dan
Leone? You got it. New fiction from the
author of the Cheap Eats column will
appear every Thursday. Looseleaf can
be found at www.sfbg.com/looseleaf/1.html

Programming Note No. 2

One of last week's bigger Web
exclusives, interest wise, was Summer
Burkes's assessment of the cult of
Phish. That assessment in short: it
sucks. In long: That edition of
Dilettante can be found at
www.sfbg.com/Dilettante/48.html

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in this issue

About once every week or so, it seems, somebody over at San Francisco City Hall decides to find a new way to declare war on people in poverty. The line always seems to be the same: The folks who are getting welfare are either cheating the system or wasting the taxpayer's hard-earned money on things like alcohol and drugs.

There is genuine moral outrage in the statements that come from politicians and the mainstream news media. After all, it's *our* tax money that's going for that malt liquor and weed. It's *their* fault that they haven't found jobs and gotten off the dole.

The solutions always involve cutting the money that's paid to welfare recipients — and cutting it even more if they don't go into job-training programs.

But as we report in this 33rd anniversary issue, there's another side to the story.

Three years ago the federal government began the process of ending welfare as we know it — and the impacts are hitting home. Job-training programs, run by private nonprofits, are getting millions of dollars to teach people how to get off welfare — but

they aren't training people for jobs that pay a living wage. Instead, they're trapping low-income people in the same sort of vicious cycle of poverty that the pious "reformers" say they want to break.

And in the meantime, San Francisco is giving hundreds of millions of dollars away in a different type of welfare — corporate welfare — and we barely hear a peep out of city hall about that.

By our calculations, the city has lost in the past five years (or is now in the process of giving away) close to \$400 million — a huge chunk of money that dwarfs anything that the much maligned people on public assistance are getting. (And that doesn't even count the \$200 million or so that Pacific Gas and Electric steals from San Francisco each year by violating the Raker Act and keeping public power out of the city).

There is a long list of reforms that would begin to put a stop to local corporate welfare (starting with the Sunshine Initiative — Yes on G!). But overall, I'd just like to see a fraction of the official outrage directed toward the real welfare cheats.

Tim Redmond
redmond@sfbg.com

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letters to the editor

Oakland lament

Living in Oakland has never been easy. There was ebonics. Then there wasn't. Our former mayor was accused of trying to buy a state assembly seat with chicken dinners. Our schools vowed to end "social promotions" but didn't, with a plan for mandatory summer school, which wasn't. Our Raiders lost to the Forty-Niners in front of a national audience on *Monday Night Football*. The Raiders used to own Monday nights.

But this Labor Day Weekend was going to be our redemption — our chance to shine. We were going to host the Blues and Arts on the Bay Festival and the 30th anniversary of the Stonewall uprising, to many the beginning of the Gay Pride movement. Oakland and Johannesburg were the only two cities in the world chosen to host Stonewall 30. The "Necklace of Lights" around Lake Merritt was going to be switched from white to pink in celebration. So what happens? The *Bay Guardian's* August 25 issue tells us Blues and Arts on the Bay will be on Treasure Island, not in Oakland. As for the "Necklace," those lights were NOT pink, as anyone there can attest. Someone with a wicked sense of humor and/or a hatred of Oakland turned the city into the world's largest "red-light district." What next?

Kevin McFarren
Oakland

The de Young prison

I just came from the de Young Museum "workshop" (9/23/99) where my aesthetic sensibilities were assaulted with the Pierre de Meuron design for the new

museum. It appeared to me that the people who spoke in favor of this outlandish design were either bribed or were refugees from mall-type suburbs such as Phoenix or Los Angeles. One of the few who spoke in opposition to the design likened the proposed architecture to a motel. From my viewpoint, it looks like a minimum security prison with a guard tower. The design is uninspiring, unimaginative, and uninviting. Did the de Young trustees really believe that the tourists who will flock to the guard tower, oops, observation tower, will be induced to spend seven bucks to view the art? I think we need the people of San Francisco to vote on this one.

Denise D'Anne
San Francisco

Lots of apartments

Regarding Tim Redmond's piece about the housing situation and possible solution [Unsafe at any Speed, 9/1/99]:

I disagree with your premise that 50,000 new housing units would be filled by 50,000 yuppies, the implication being that any new housing would be filled as fast as it is being built. Though it's true that large numbers of young people are moving into San Francisco because they want to live in a "hip" city, it appears that large numbers are also leaving after about a year or two because they find that our town is not all that it's cracked up to be. They're moving on to places that are cheaper and generally more livable (Seattle and Portland are a couple of favorites), more "hip" (New York, Los Angeles, New Orleans, Miami... just because Bay Area people keep telling them-

selves they're the "most hip" doesn't make it necessarily true), or more culturally advanced with way better museums (New York, Boston, Washington D.C.). Also leaving are San Francisco natives and longtimers, in droves.

The housing crisis is not necessarily the result of a growing population. Though the population now is higher than it was in the '80s, it is not much higher than it was in 1970, and it is still lower than it was in the early '50s. Ironically, the affordability problem and the homeless problem didn't happen until the '80s, when the population actually dropped. What did happen was that cheap housing was destroyed and replaced by hotels, a convention center, and many retail/office complexes. What was removed may well have been slums, but it was home for thousands of people who are now wandering in the streets.

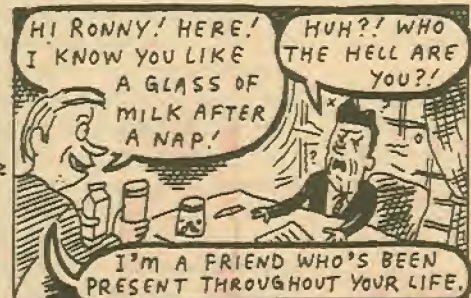
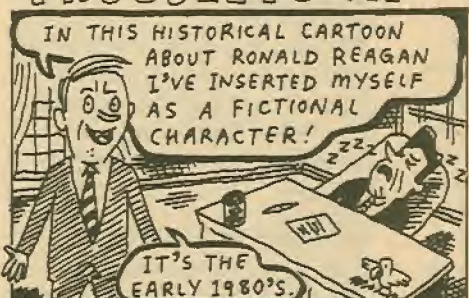
Your solution sounds like another complicated government program that probably won't work because government programs almost never work. My solution is to go the "supply and demand" route and build lots of apartment buildings the way they do in most cities. They don't have to be high rises and they don't have to be along Golden Gate Park or Ocean Beach. Three and four stories would do it, and it could be done in the South of Market area (to hell with the lofts and the artist studios... why should "artists" get special deals anyway? Do journalists? Cooks?), and along that horrid 19th Avenue corridor from the park to Daly City. And let the NIMBYs scream. Unfortunately, neither of our plans will ever be considered because most of those with the power to

change things already own real estate and they're making way too much money leaving things as is.

Leonard Jay
San Francisco

TROUBLETOWN

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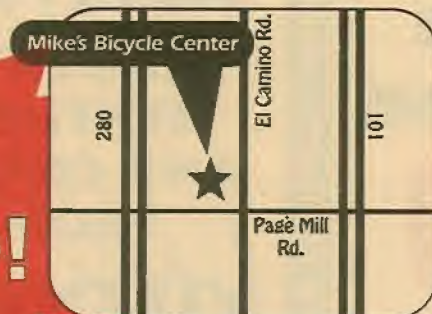
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Examiner deathwatch

Supes express queer community concerns

By Craig Bessenger

Three San Francisco supervisors have blasted plans for a merger of the city's two daily newspapers. Sups. Tom Ammiano, Leslie Katz, and Mark Leno held a press conference at City Hall Oct. 4 to discuss a variety of potential problems concerning the likely closure of the *San Francisco Examiner*, focusing on the effect a one-newspaper town would have on coverage of the queer community.

"By not having a true sale [of the *Examiner*], we put a number of minority communities in a tenuous position," Katz said at the press conference. "It's an issue of coverage, pure and simple. When you limit it to one paper, information will be filtered."

The *San Francisco Chronicle* was purchased by the Hearst Corporation, owner of the *Examiner*, Aug. 6. Federal antitrust law prevents the buyer of a newspaper in a joint operating agreement from shutting down the paper without first attempting to sell it. Hearst has been criticized, however, for offering to sell the *Examiner* on such unattractive terms that no buyer will be found.

Ammiano emphasized the importance of covering issues from more than one point of view. Even if both papers cover a story, he said, "does the article have the same tone, the same placement, the same headline?"

He pointed to coverage of debates

about sex education in San Francisco schools, saying the *Chronicle* and the *Examiner* had covered the issue differently. He also recalled that the *Examiner* had accepted controversial ads from a right-wing Christian group claiming to "cure" homosexuality, while the *Chronicle* had rejected those ads.

The supervisors called on the Department of Justice to ensure that the Hearst Corporation makes a legitimate effort to sell the *Examiner*. "The Justice Department must look closely into the sale and the way it is structured," Katz said. "We want to make sure it's not a false sale."

Ammiano also demanded that any merger "take into consideration fair

labor practices," warning that "there could be job loss here."

Leno pointed out the effects of a merger on small businesses. "There would be no competition for these [advertising] rates," he said. While this would not affect large companies such as Macy's, it could spell trouble for locally owned businesses.

They also said the merger would limit sports and arts coverage. Leno warned of the harmful effect a single daily newspaper could have on small local theater productions. "If a performance is not covered, or panned," in a monopoly paper, he said, "it could be a death knell."

And the supervisors noted that the end of newsroom rivalry and competition could give journalists less incentive to aggressively pursue the news. As Ammiano said, "we wouldn't want our city hall reporters to become indolent." ❖

on
guard

Unfair copy?

Chamber of Commerce cribs anti-G argument from Brown ally

By Randall Lyman

Last week the San Francisco Chamber of Commerce took a position against Proposition G, the Sunshine Initiative. The business group published a lengthy justification of that position in its October newsletter — large parts of which were lifted nearly verbatim from an inaccurate, unsigned "fact sheet" drafted by a longtime friend and ally of Mayor Willie Brown.

The fact sheet — which contains few facts but lots of groundless interpreta-

tions — was written by former city controller Sam Yockey, who worked for Brown on and off between 1983 and 1992, during Brown's tenure as speaker of the state assembly.

On July 28 Chamber of Commerce members heard proponents and opponents make presentations on three voter initiatives on the Nov. 2 ballot: the Sunshine Initiative (Prop. G), the ATM Fee Ban Initiative (Prop. F), and the Central Freeway Initiative (Prop. J).

Yockey did not make a presentation

at the event but sat in the audience and distributed his handout during the presentations. He told the *Bay Guardian* afterward that he wrote and distributed the document as a "concerned citizen" and not at the mayor's behest.

The editorial in the Chamber of Commerce newsletter and on the group's Web site (at www.sfchamber.com) contains six major sections that were lifted nearly intact from Yockey's handout.

For example, Yockey wrote, "Any city

contract or permit which authorizes an 'outside entity' to collect 'any funds or fees from citizens must make public records 'of each transaction.' This means that everything from garbage collection bills and PG&E bills, to records of pretrial diversion and drug rehabilitation would be public."

The Chamber of Commerce argument states, "Any city contract or permit that authorizes an 'outside entity' to collect 'any funds or fees from citizens' would have to make public records of each transaction. This means that everything from garbage-collection and utility bills to records of pre-trial-diversion programs and drug rehabilitation would be open to the public."

The complete texts of six such parallel sections can be read at www.sfbg.com/sunshine/index.html.

Carol Piasente, the group's vice president for communications, told the *Bay Guardian* the group's position was reached after a thorough staff analysis and review by its executive committee and full board of directors.

Asked why, with so much information available, the group used Yockey's text for its official position, Piasente said, "I don't think any particular decision was made to use [Yockey's text]. If his views coincided with the chamber's, then there may have been some useful language in it. [Using his text] didn't have to do with who he is."

She said the argument was written by Chamber of Commerce president G. Rhea Serpan. Serpan was traveling and could not be reached by press time. Yockey could not be contacted.

In its argument the chamber also claimed Prop. G is opposed by "numerous good-government groups, victims' rights organizations, and fiscal watchdogs."

No such groups have taken public stands against Prop. G. Piasente said she did not have the list of groups at hand but would call back with their names. By press time, she hadn't. ❖

P.S. The complete text of Prop. G, as well as analyses, endorsements, campaign contact information, and complete coverage of the campaign, are online at www.sfbg.com/sunshine/index.html and the official Prop. G Web site, at www.sunshinesf.com.

10
Examiner
deathwatch

10
Sunshine

10
This Modern World

12
Alerts

14
33rd anniversary
special

THIS MODERN WORLD

by TOM TOMORROW

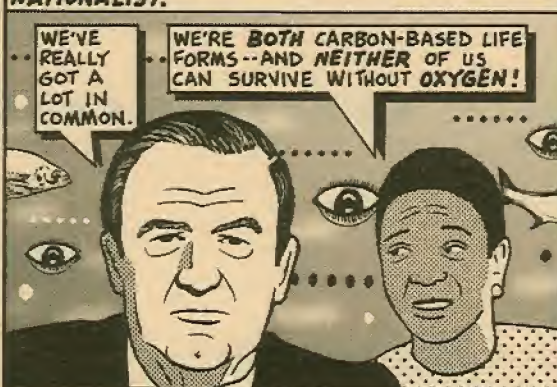
AT THE MOMENT HE IS POISED TO BECOME A POWERFUL POLITICAL SPOILER, PAT BUCHANAN REITERATES HIS OFT-STATED BELIEF THAT ADOLF HITLER'S INTENTIONS WERE MISUNDERSTOOD.



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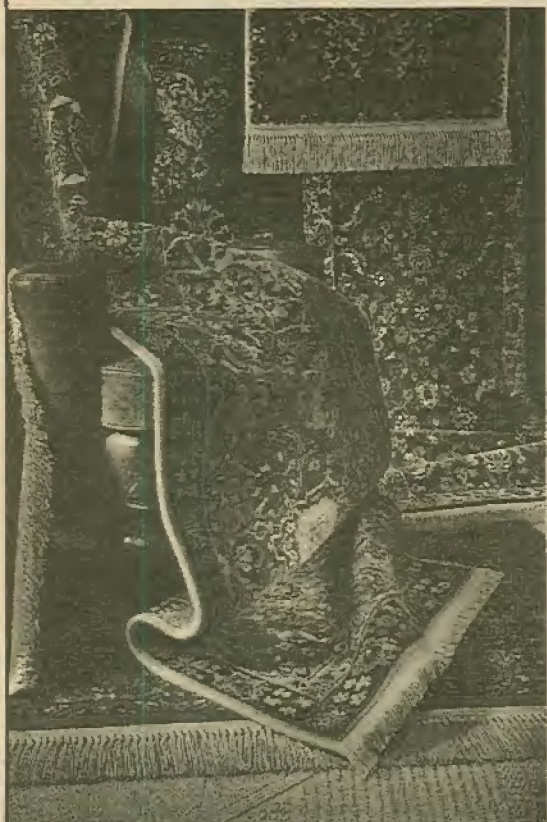
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news

alerts

by cassi feldman

Candidates on transit

Wednesday, Oct. 6, Rescue Muni and other groups hold a mayoral-candidates forum on transportation issues. 6 p.m., John Muir Elementary, 380 Webster, S.F. (415) 273-1558.

Candidates on kids

Thursday, Oct. 7, Coleman Advocates for Children and Youth, the Coalition for Immigrant Rights, and other children's organizations hold a candidates forum on children, youth, and family issues. 6:30-9:30 p.m., First Unitarian Church, 1187 Franklin, S.F. Free. (415) 239-0161.

Free legal advice

Thursday, Oct. 7, volunteer lawyers from the Alameda County Bar Association provide free legal advice and referrals on the first Thursday of each month at the Rockridge Branch of the Oakland Public Library. 6-8 p.m. (advance sign-up begins at 5 p.m.), 5366 College, Oakl. (510) 597-5017.

Velorution Video '99

Thursday, Oct. 7, the Video Activist Network presents a night of videos about bicycling including "Critical Mass Shorts," "BIKESUMMER Highlights," "Velorution," "We Are Traffic," and "Reclaim the Streets" footage from abroad. 8 p.m., ATA, 992 Valencia, S.F. \$5 requested donation; no one turned away for lack of funds. (415) 789-8484.

Coming Out Cotillion

Friday, Oct. 8, the Sisters of Perpetual Indulgence, Inc. hold an event to mark the last Coming Out Day of the millennium. 6-10 p.m., the Lab, 2948 16th St., S.F. \$5-\$15 sliding scale. (415) 864-8855.

D.A.'s debate

Friday, Oct. 8, Golden Gate University School of Law holds a debate with the candidates for San Francisco District Attorney. (The debate will be televised live on BAY TV, channel 35, and rebroadcast the following day at 2 p.m.) Noon, Golden Gate University, 536 Mission, S.F. Free. (415) 442-6636.

UFW benefit

Friday, Oct. 8, Dolores Huerta, cofounder of the United Farm Workers, is the special guest at a dinner and dance to benefit the UFW's efforts to organize farm workers. Tony O. and Friends perform. Dinner 6-8 p.m., dancing 8:30 p.m.-1 a.m., Mr. E's, 2284 Shattuck, Berk. \$35 dinner and dance; \$20 dance only. 21 and over. (510) 832-8765, ext. 18.

Grrr! Groups for Good Government

Saturday, Oct. 9, the Yes on Prop. G campaign holds a benefit concert for the Sunshine Initiative featuring Birdsaw, Hotbox, Jill Tracy, Julie Plug, Noe Venable, Noelle Hampton, Picnic, Simon Stinger, the Hairdressers, and the Yams. 8 p.m., Transmission Theater, 314 11th St., S.F. \$10 minimum donation. (415) 487-2542.

Indigenous People's Day

Saturday, Oct. 9, the city of Berkeley holds its eighth annual celebration, with

a powwow and an Indian market in Martin Luther King Jr. Civic Center Park. Come enjoy intertribal dancing, contest dancing, Native American foods, and arts and crafts. 10 a.m.-6 p.m., Allston Way at MLK Way, Berk. (510) 615-0603.

S.F. Late Night Coalition

Saturday, Oct. 9, the group, formed to help save the clubs, holds a rally featuring civil rights lawyer Tony Serra, local politicians and club owners, and music by Dubtribe, New Native, and DJ Jeno of Wicked. Noon-6 p.m., U.N. Plaza, Seventh and Market, S.F. (415) 820-3219.

Shattered Lives

Sunday, Oct. 10, Revolution Books hosts a slide lecture and discussion by *Shattered Lives, Portraits from America's Drug War* authors Mikki Norris, Chris Conrad, and Virginia Resner. 7 p.m., 2425 Channing Way, Berk. \$2 suggested donation; no one turned away for lack of funds. (510) 848-1196.

Football with the mayor

Monday, Oct. 11, Former 49ers Roger Craig, Ronnie Lott, Keena Turner, and Eric Wright invite the public to watch Monday Night Football with Mayor Willie Brown and support his reelection. 6-10 p.m., Chevy's Fresh Mex, 590 Van Ness, S.F. \$100 per person. (415) 441-6900.

Indigenous resistance

Monday, Oct. 11, the International Indian Treaty Council presents a sunrise gathering at Alcatraz Island to commemorate 507 years of resistance to colonization and to honor the International Day of Solidarity with Indigenous Peoples of the Americas. 5:30 a.m.-8:30 a.m., Pier 41, Blue and Gold Fleet, Embarcadero, S.F. \$8 adults; children under 5 free. (415) 641-4482.

D.A. and sheriff candidates forum

Tuesday, Oct. 12, the League of Women Voters of San Francisco, the Barristers Club, and Queen's Bench hold a debate between the candidates for district attorney and sheriff. 5:45-7:30 p.m., Koret Auditorium, Main Library, 100 Larkin, S.F. (415) 989-VOTE.

'Healing Choices'

Saturday, Oct. 16, UCSF-Mount Zion Breast Care Center and other health care institutions sponsor a conference on integrative medicine initiated by breast cancer survivors and advocates. 8:30 a.m.-4:30 p.m., Cole Hall, UCSF, 513 Parnassus, S.F. \$10 includes lunch; scholarships are available. Participants must pre-register by Tues/12. (415) 273-1166. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail cassi@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 552, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.

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I'm 100% Pro-Choice.

My first job out of college was working for Planned Parenthood in 1969, four years before Roe v. Wade. I have been pro-choice my entire adult life.

(I endorsed anti-choice candidates on my slate card)

I helped elect a generation of women leaders.

Back in 1972, I volunteered for a then-unknown woman running for Marin County Supervisor named Barbara Boxer. Ten years later, I managed her crucial primary election campaign that paved her way to Congress. Other women I have worked for and supported include Kathleen Brown, Dianne Feinstein, Nancy Pelosi, Julie Tang and Doris Ward.

(Feinstein, Boxer, Pelosi & Ward are all endorsing Willie Brown for Mayor)

I fight for gay rights.

From 1977, when I worked for six months in Dade County, Florida fighting Anita Bryant's campaign of hate, to 1999, when I supported the United Airlines boycott, I have been a fighter for gay rights. I support gay marriage, medicinal marijuana and, as Mayor, I will help lead the fight against the Knight Initiative.

(In 1994, my slate card recommended a "No" vote on domestic partnership benefits for surviving partners)

I'm a lifelong Democrat.

From working with Cesar Chavez in 1972, to helping keep the U.S. Congress and California State Senate Democratic during the Reagan years, to beating the NRA in 1993 and serving as Chair of the Kathleen Brown for Governor campaign in 1994, I have fought to protect students, minorities, seniors and working people.

(I offered my services as a political consultant to Republicans Pete Wilson and Michael Huffington)

I'm independent of the special interests.

I have a decades-long track record of standing up to the developers, downtown corporations and lobbyists who are bankrolling Willie Brown. I led the fight against the 49ers stadium mall. As Mayor, I will ban live-work lofts and oppose chain stores in our neighborhoods.

(I'm a political consultant who took \$100,000 from landlords to kill rent control on vacant San Francisco apartments)



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Crime in the suites

The real welfare problem in San Francisco. By Tim Redmond



If you spend enough time looking, you can always find a few welfare recipients who are stealing money from the government. People who claim to have five kids when they really have one. People who use fake names and IDs to get multiple checks. People who make thousands of dollars in outside income every month who still collect on the public dole.

You hear stories all the time. Members of Congress talk about "welfare queens" and tell stories about seeing shoppers with food stamps climb into new Cadillacs in the supermarket parking lot. The newspapers report on homeless people who collect the taxpayers' hard-earned dollars and then spend the money on alcohol and drugs.

In fact, when I first started working for the *Bay Guardian* 17 (gasp) years ago, editor and publisher Bruce B. Brugmann used to use that fact almost as a mantra: "The daily papers," he would say, "can always manage to go down to the welfare office and find a cheat. But they never seem to be able to find anything wrong down at the Chamber of Commerce."

For 33 years that's been one of the *Guardian's* defining journalistic themes.

The fact is, most people who are receiving some kind of public assistance aren't cheating anyone. They're trying desperately to make ends meet on far too little money — and the welfare system is, by design, keeping them in poverty and preventing them from getting decent-paying jobs.

But most of the politicians — and the daily papers — talk about reducing what are already tiny cash payments and re-

placing them with vouchers. They find more and more ways to punish the people who aren't rich — while the real criminals sit in their coats and ties in tall buildings downtown and steal hundreds of millions of dollars from the public treasury. But instead of being singled out as corporate welfare kings, they get called civic leaders.

• • •

Corporate welfare is finally starting to get some attention in this country. In June, Ralph Nader led an impressive list of witnesses testifying before the House Budget Committee on the issue, and the mainstream press paid at least some attention to the issue. Even *Time* devoted a cover story to the problem.

But you don't hear much anywhere about the dramatic contrast that is defining public policy and the economic landscape: the fact that as the economy booms, the rich get richer and more public money goes to private corporations, while governments at every level wage war on social welfare.

Welfare reform has been all the rage, in Washington, D.C., in Sacramento, and even, sadly, in San Francisco. The reformers have managed to erode the longstanding tradition of giving cash grants to individuals and families who need help to feed, house, and clothe themselves. Instead, the needy get job training aimed at transitioning them off public assistance and into the workforce, which may sound great in theory, but if the transition doesn't happen, the public money still gets cut off.

And now, three years after the welfare

rules changed, those impacts are starting to be felt. For the first time since the Great Depression, and in the middle of the most profound and sustained economic boom of the century, the United States is preparing to eliminate the social safety net altogether.

That, by many accounts, is not entirely a coincidence. This economy depends on cheap labor — and with unemployment low, the best source of that labor is to drive people off public assistance and into low-wage jobs.

Let's face it: everyone who is on welfare in San Francisco is not going to get the education and training to land a job paying \$12 an hour — which is about the minimum wage necessary to live in this brutally expensive city. So thousands of people — including families with kids — will wind up on the streets, scrambling to survive, even as city hall finds yet another way to crack down on the growing homeless population.

Meanwhile, of course, the businesses that need a pool of unemployed people and low-wage workers to keep profits up, and the outfits that get millions of dollars in public money to run job-training programs, are doing just fine, thank you.

• • •

San Francisco in 1999 is a rich city. There is probably no time since the gold rush when as much wealth was flowing as quickly into this area. And there may be no other time in the city's history when it's been so unequally distributed.

Some of that is the result of the Silicon Valley explosion, the wealth created by high-tech businesses. But it's also the re-

sult of very clear, definable government policies at the federal, state, and local level that have tilted the playing field in favor of the few at the expense of the many.

That's the story of this 33rd anniversary issue.

When we set out to take a hard look at the real welfare problem in San Francisco — the gap between how much money the big businesses are getting in corporate welfare and the ever smaller scraps that needy San Franciscans are getting in social welfare — we quickly found that there was no model for the project. Nader told us that he'd never heard of anyone trying to investigate the scope of corporate welfare in a city.

Then we started trying to get the information we needed — and we quickly found that, although everything we wanted involved public money, there were walls of secrecy at almost every turn.

Sole-source contracts are negotiated in secret, and the records of the city's negotiations are secret. So there's no way to know whether the public's representatives tried to drive a tough bargain, or freely gave away the store.

Records of San Francisco's property tax assessments aren't officially secret — but the assessor's office keeps two sets of books, one open and available to the public and the other only available by special request, after many delays, to somebody who knows exactly what to ask for. And the numbers in these two books vary, in some cases, by millions of dollars.

So part of what our research showed was the desperate need to pass the Sunshine Initiative, Proposition G, on the

November ballot — and for journalists, activists, and every citizen in San Francisco to maintain eternal vigilance to prevent the erosion of the people's right to know what their government is doing with their money.

That's also a theme that runs through 33 years of *Bay Guardian* history.

• • •

The cover of this issue describes the essence of our findings: The Shorenstein Company, which owns the landmark Bank of America building at 555 California Street, got a property tax reduction worth between \$5.8 and \$14.2 million over the past five years, while Anthony and Freetta Holmes and their seven kids were trying to live on \$1,010 in CalWORKs benefits plus \$490 worth of food stamps a month. All Shorenstein had to do to qualify for the tax break was hire a battery of lawyers and file an appeal with the assessor's office, claiming (against all logic and fact) that the value of the property had dropped during one of the greatest real estate booms in city history.

To get their money, the Holmes family has to attend classes, work, and jump through endless bureaucratic hoops. And

Continued on page 16

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more

Visit sfbg.com for complete text of stories, background documents, and links related to our coverage of the real welfare problem in San Francisco.

Welfare by the numbers

Property taxes

Total assessment reductions requested by owners of 32 properties in 1997: \$696.9 million.

Tax revenues the city has lost if all those requests were granted: \$8.3 million.

Current assessed value of 101 California: \$251.14 million.

Minimum amount the building would likely fetch on the market at going rates for downtown office space: \$400 million.

Amount at which the owners of the Campton Place Hotel valued the property in a 1996 assessment appeal: \$5.7 million.

The city's assessed value for the same building: \$23 million.

Assessed value of Bechtel Inc.'s 50 Beale headquarters, 1993: \$115.9 million.

Reduced value for the same building in the same year, according to the assessor's office: \$83 million.

Reduced value for the same building in the same year, according to the appeals board: \$77.4 million.

Worth of the property tax reductions given to the Shorenstein company for the Bank of America building over the past five years: \$5.8–\$14.2 million.

Amount by which the assessed value of the Fairmont Hotel was reduced between 1993 and 1995 when the owners convinced the city that the kitchen was too far from the dining room: \$25 million.

Sources: See *"The Real Welfare Cheats,"* page 18.

Sole-source contracts

Cost to the city of electronic displays that tell riders when the next bus will arrive, set in a sole-source contract awarded to NextBus this year, per display: \$2,200.

Cost of displays from a nearly identical system called BusWatch, which the city did not consider: \$500.

Annual maintenance and operation costs for NextBus system: \$170,000.

Estimated annual maintenance and operation costs for BusWatch system: \$1,800.

Minimum total costs of sole-source deals made by the city that were current in 1994-95: \$908 million.

Sources: See *"Corporate Welfare Feeds at Sole-Source Trough,"* page 27.

Development deals

Tax increment funding requested by the developer of a Bloomingdale's-anchored downtown shopping complex: \$30 million.

Tax increment funding received by Catellus Development Corp. for its Mission Bay development: \$145 million.

Taxpayer subsidies given to Gap founder and chair Don Fisher when he bought valuable waterfront land for the company's new headquarters in 1997: \$18 million.

Minimum amount George Lucas will save over the next 12 years by locating his entertainment-technology campus in the Presidio National Park: \$60 million.

Minimum amount it will cost the city to repay the \$100 million bond issue to fund the 49ers' new stadium and mall: \$220 million.

Sources: See *"Giving Away the Store,"* page 29.

PG&E

Amount Pacific Gas and Electric would owe the city in franchise fees for 1998 if the franchise were set at the national average: \$23.5 million.

Amount the city collected, thanks to a franchise fee set in 1939: \$3.7 million.

PG&E revenues from PG&E power sales to San Francisco that year: \$589.2 million.

Penalty requested in a 1995 lawsuit against PG&E for delivering power to the Presidio without permission for 58 years: \$53 million.

Amount for which city attorney Louise Renne settled the suit: \$132,494.

Sources: See *"Giving Away the Store,"* page 29.

Welfare wages

Hourly wage needed for a single parent with one school-age child living in

San Francisco to be self-sufficient: \$14.49.

Hourly wage of the average San Franciscan receiving CalWORKs benefits: \$6.60.

Hourly wage at which single parents lose their CalWORKs benefits: \$9.66.

Minimum amount San Francisco has contracted to spend on welfare-to-work training programs: \$11 million.

Percentage of San Francisco job-training participants who have gotten jobs: 25.

Average hourly wage of that 25 percent: \$8.50.

Amount single mother Tracey Faulkner receives from CalWORKs, per month: \$505.

Number of hours Faulkner must work per week to continue receiving this grant: 32.

Number of hours she and her husband would have to work between them, were she married: 35.

Sources: See *"Stuck at the Bottom,"* page 34, and *"Training in Vain,"* page 38.

Poverty indicators

Percent increase in number of requests for emergency food assistance in urban areas, 1997-1998: 14

Percent of those requests that went unmet, 1997-1998: 21

Percent of surveyed cities that expect emergency food requests to increase in 1999: 96

Percent increase in number of requests for emergency shelter in urban areas, 1997-1998: 11

Estimated percent of those requests that went unmet, 1997-1998: 26

Percent of surveyed cities that expect emergency shelter requests to increase in 1999: 93

Percent increase in number of requests for assisted housing by low-income families and individuals, 1997-1998: 74

Percent of eligible low-income households currently receiving housing assistance: 27

Source: 1999 survey of 30 cities conducted by the U.S. Conference of Mayors.

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news

33rd anniversary special

Crime in the suites

From page 15

now that they've graduated from a welfare-to-work program, they still can't get jobs that will pay them enough to support their family.

Meanwhile, millions of dollars of city money went to big property owners in tax breaks. Millions more went to the Private Industry Council and other private nonprofits, to pay for job-training programs. And more and more welfare recipients face homelessness because the dead-end, low-paying jobs they are tracked into don't cover their rents.

And our reports only tell a tiny fraction of the human and financial story.

We've identified more than a dozen types of corporate welfare, from the sweetheart franchises the city has with Pacific Gas and Electric and AT&T to the tax incentives handed over to companies like the Gap to no-bid contracts with the likes of Motorola. The total extent of corporate welfare in San Francisco runs into the hundreds of millions of dollars.

The people who work in the assessor's office insist that the problem is state law (Proposition 13 and Proposition 8, which limited the ability of cities to raise property taxes). The people who run the city's Social Services Department insist that federal and state welfare reform requirements are responsible. And to a certain extent, that's true.

But it's also a cop-out, a lame set of excuses. Because San Francisco — liberal San Francisco, rich, liberal San Francisco — has both the resources and the responsibility to buck the national trends and demonstrate that there's another way, one that could keep more people from ending up homeless.

San Francisco doesn't have to reduce welfare grants or replace cash with vouchers. The nearly \$400 million that we've discovered would, all by itself, allow for something close to a living wage for the people on the streets. And if the money that goes for pointless, ineffective job training went right to the needy, there would be a lot fewer homeless on the streets.

But more than that, San Francisco's political leaders ought to make it clear that this city doesn't believe in what the Republicans and Democrats call welfare reform. San Francisco should be looking for ways to increase, not cut, cash benefits and services — and to offer real educational alternatives to people (including, for example, full four-year college grants with housing, living, and child-care allowances for anyone who wants to get off assistance and into a decent job).

And from the mayor on down, city officials ought to be publicly denouncing every big business that asks for a property tax reduction, or a tax break, or a pub-

lic handout with as much fervor as they've attacked the folks who try to survive on the crumbs left behind when the big dogs have finished eating.

• • •

While we were working on this welfare package, another of the major themes in *Bay Guardian* history was playing out, involving one of the city's greatest all-time welfare cheats. On Aug. 6, Hearst Corporation, the New York-based publisher of the *San Francisco Examiner*, announced it was buying the *San Francisco Chronicle* — a move that almost certainly means San Francisco will soon be a one-daily-newspaper town.

That will be the final chapter in a story that almost directly parallels the story of the *Bay Guardian*.

When Bruce B. Brugmann and Jean Dibble, two Midwesterners with very little cash and a very big dream, came to this city to start a newspaper in 1964, a long and legendary newspaper war was coming to a close. The *Examiner* and the *Chronicle*, which had fought bitterly and colorfully for circulation, advertising, and news for most of the century, were about to cut a secret deal that would end daily competition in the city — and give the two publishers the equivalent of a government license to print money.

In 1965 the publishers formed a federally sanctioned joint operating agreement, under which the *Examiner* moved from the morning to the afternoon slot, giving the *Chron* ownership of the morning slot. All ads were sold jointly; the presses, delivery trucks, and news racks became joint property. And the profits were split down the middle.

A year later, the *Bay Guardian* was born: the first alternative newsweekly in the country designed specifically to compete against a monopoly daily combine.

The fortnightly publication never asked for — and never got — a government handout. It has grown over the years into one of the largest and most successful alternative newsweeklies in the country the same way hundreds of other locally owned, independent small businesses have survived: by offering something that the monopoly chain-owned competitors couldn't.

The *Bay Guardian* was, and is, a community newspaper, a part of San Francisco. We care about the city and the Bay Area; we fight every week to keep the greedy profiteers and the out-of-town chains and the corporate welfare cheats from ruining one of the world's greatest cities.

In the process, as Bruce Brugmann notes on page 48, we are helping create a new model for news media and communications in the 21st century. And on our 33rd anniversary, that's something to celebrate. ♦

Anniversary issue task force

Editor and publisher: Bruce B. Brugmann

Project editors: Pia Hinckle, Tim Redmond, Gabriel Roth

Contributors: Craig Bessenger, Savannah Blackwell, Rachel Brahinsky, Lucia Hwang, Patty Lemley, Bob Porterfield, Angela Rowen, A. Clay Thompson, Tamara Thompson, Tali Woodward

What is corporate welfare?

There are almost as many definitions of "corporate welfare" as there are categories of government handouts to big business. Even Ralph Nader, who testified before the House Committee on the Budget June 30, acknowledged that any definition would be a little bit slippery — and that it will always be a little bit like U.S. Supreme Court Justice Lewis Powell's famous phrase "I don't know what it is but I know it when I see it."

It's even harder to define when you look at corporate welfare in a city — in part because, as far as we can tell, it's never been done before. There have been numerous studies, particularly in the past year, on corporate welfare at the national level, but Nader told us he's never seen a study on it at the local government level.

Nader categorizes corporate welfare on the national level in the following ways: government giveaways, government-funded research and development, bailouts, tax expenditures, loans and loan guarantees, export and overseas market assistance, transportation and other pork, and grants and direct subsidies.

Overall, Nader says, "if a program involves the government giving more to private companies than it gets back — where it is engaging in a transaction that cannot be justified as a fair-market exchange — then it should be considered corporate welfare."

For our stories we decided to focus on city money, including money that is administered by the city. We defined corporate welfare as:

- Tax breaks (including sweetheart property assessments)
- Sole-source contracts (in which a vendor gets a favorable deal by avoiding the normal bidding process) and sweetheart franchise deals
- Land giveaways
- Provision of special infrastructure by the city without cost (parking, roads, transit service, etc.) for private projects
- City loans (including bond financing) for private projects

Overall, we accepted Nader's approach: If the government gives more money to a private company than it gets back, that's corporate welfare.

We're also fully aware that we've only scratched the surface here with the stories in this issue. Much of the corporate welfare in San Francisco is still hidden — but if the Sunshine Initiative passes in November (Yes on G!), it will be harder and harder for the real welfare cheats to hide.

Tim Redmond

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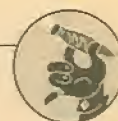
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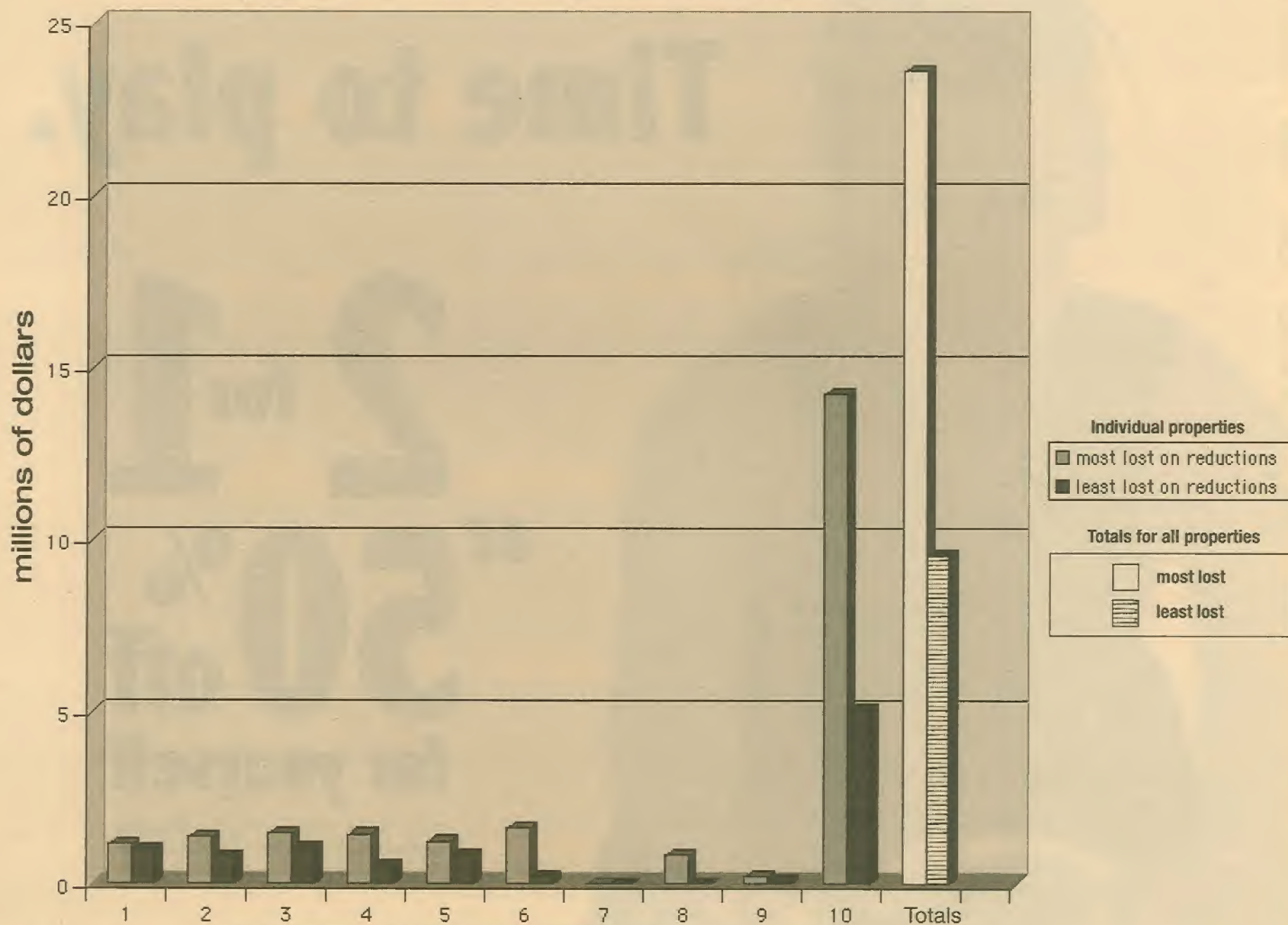
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City losses from reduced assessments



SOURCE: DOCUMENTS FROM THE ASSESSOR'S OFFICE, THE ASSESSMENT APPEALS BOARD, AND THE CITY CONTROLLER

	Building address	Owner	most lost on reductions in millions of dollars	least lost on reductions in millions of dollars
1	340 Stockton	Campton Place Hotel/ Southbourne Inc	1.16	0.98
2	1 Nob Hill	The Mark Hopkins Hotel/The Lurie Company	1.38	0.78
3	950 Mason	The Fairmont Hotel/ SFC Hotel Company	1.49	1.05
4	345 Spear	Shorenstein Realty Investors	1.45	0.52
5	50 Beale	Bechtel Investments Inc./ Fremont Properties	1.23	0.811
6	50 California	Fifty California Street Associates/The Shorenstein Company	1.61	0.217
7	345 Stockton	Grand Hyatt SF General Partnership	0	0
8	345 Powell and 455 Post	Westin St. Francis Ltd.	0.85	0
9	101 California	101 California Venture/ Hine Interests Ltd.	0.2	0.11
10	555 California	555 California Street Partners /The Shorenstein Company	14.21	5.07
	Totals		23.58	9.538

Bad and worse: Because assessor's office documents are in such disarray, it is impossible to tell how much tax money the city has lost due to questionable property value reductions. This chart shows the best- and worst-case scenarios for each of the 10 downtown properties we examined, as well as the total value of the city's losses.

The real welfare cheats

How big downtown corporations get millions of dollars in property tax breaks. *By Tali Woodward*

The San Francisco Assessor-Recorder's Office computer says that 555 California — the 52-story Bank of America building owned by the Shorenstein Company — was valued at \$782.6 million in 1995. With such an assessment, Shorenstein

would have had to pay \$9.1 million in property taxes that year.

In 1996 the value was only \$494.7 million, and the tax bill was \$5.7 million — a \$3.4 million reduction for one of the city's biggest property owners.

How did that happen? The Shoren-

stein Company didn't ask for it. There are no records that the company filed any sort of appeal requesting a reduction for 1996.

Asking the assessor's office won't clear things up. Officials there say the figures on the office's computer are wrong: 555

California was actually valued at \$416.9 million in 1995 and \$419.8 million in 1996, they claim.

Confused? Welcome to the San Francisco assessor's office, where there are huge discrepancies, amounting to millions and millions of dollars, in property taxes. It's almost impossible to figure out precisely how much tax big property owners owe or pay.

But this much is clear: the Shorenstein Company got a huge tax break — and so did a lot of other commercial property owners.

A *Bay Guardian* survey of 10 major downtown commercial properties — including the Fairmont and Westin St.

Francis hotels, Bechtel's 50 Beale Street headquarters, and 101 California — shows reduced assessments cost the city somewhere between \$9.5 million and \$23.6 million in potential property taxes just in the six-year (inclusive) period from 1993 to 1998.

If this pattern is typical of the situation citywide, the total loss to city coffers could be astronomical. But the exact amount is impossible to ascertain because available city records are incomplete, disorganized, and, at times, contradictory. While officials at the assessor's office make excuses for the reductions and their disastrous record keeping, big corporations are getting huge tax breaks that the public might never find out about.

Our investigation found that:

- The information systems at the assessor's office are in complete disarray. The computerized roll, which lists values for each and every property in the city, is not updated when assessments are adjusted — and those numbers aren't assembled together anywhere else. It took us weeks to get final values from the assessor's office on just a handful of landmark properties. And there is no way to

Continued on page 21



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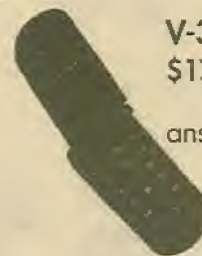


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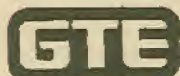


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Cheats

From page 18

be sure that those numbers are even correct: the numbers supplied regularly contradicted values supplied by the Assessment Appeals Board and the city controller's office — and city hall staffers say that's not surprising. Assessor's office employees say other departments fail to report the changes to them; others say the assessor's office gets the info but is woefully behind on entering it into its computer.

• Although the disorganization of the records makes it impossible to calculate an accurate total, the numbers we examined from the assessor's office and the appeals board show reductions resulting in as much as \$23.6 million of lost tax revenues since 1993. The records show reductions have been made by both the assessor and the Assessment Appeals Board.

• The assessor office and appeals board officials say there are dozens of legitimate reasons for the property value adjustments. In many cases, they say, state law requires it: Proposition 8 allows for reductions in times of market weakness, and Proposition 13 prevents assessments from being raised more than 2 percent when the market is booming. But another factor is the inevitable resource gap between government administrators and multimillion-dollar corporations. While city appraisers struggle with antiquated computers and strained staffing, corporate owners hire teams of lawyers to represent them in appeals cases that can drag on for years.

The city assessor's office is responsible for appraising thousands of properties each year and establishing the values on which tens of millions of dollars in taxes are then calculated. The controller's office, which oversees tax collection, expects the city to collect \$388.82 million in property taxes this year. That represents about 14 percent of the General Fund money that will be spent in 1999-2000.

A building's base-year value is set when a building is completed, renovated, or sold. Appraisers look at comparable properties and establish a value based on what the building could conceivably sell for with adequate exposure in the current market. That's not a simple process. As city appraiser Li-Hsuan Chou told us, "Appraising is not an exact science. There's a range; there's flexibility there."

Once a value is established, the owner may file an application for reduction with the Assessment Appeals Board. Negotiations then begin with the assessor's office, which has up to one year to strike a compromise. Otherwise the case goes to the appeals board for resolution. If a settlement occurs, the case is then noted as withdrawn. Owners must continue to pay tax on the original assessment until the process is complete. If they get a reduction, the money is refunded to them.

But the board's power is limited. As Alec Lambie, who has sat on the board for six years, told us, "Our mandate ... is to set values between the two numbers" offered by the assessor and the appli-

cant. "That leaves us with a very small margin," he said.

But according to the assessor, that's not true. "The assessment appeals board does not have to come between the two numbers. They can come up with a totally different value," city assessor Doris Ward told us.

Many of the largest property owners appeal routinely. The owners of the West-in St. Francis, for example, filed at least one appeal every year between 1991 and 1998. Applications for reductions are particularly forthcoming when the real estate market is weak — as it was in the early '90s.

In an appeal, the owner lists the company's own estimate of the property's value. In some cases, that is only a fraction of the city's appraisal. In a 1996 appeal, owners of the Campton Place Hotel valued the property at \$5.7 million; the city value was \$23 million.

Collectively, the requested reductions are enormous. We looked at dozens of appeals applications that were filed in 1997 and withdrawn before being heard by the appeals board. To narrow the search, we only looked at commercial properties originally assessed at more than \$20 million. The owners of the 32 properties asked for reductions totaling \$696.9 million. If all the requests are granted — we don't know if they will

be, because the records available are incomplete — it will amount to \$8.3 million in lost tax revenues.

Not an exception

An examination of all the available numbers on 10 well-known downtown properties shows the situation with 555 California is not rare.

Of the 10 properties we looked at, only one was *not* granted a reduction between 1993 and 1998. That was the Grand Hyatt at 345 Stockton.

Every other property had at least one roll value reduced — and some had their values cut repeatedly.

Sometimes a struggle over a single year's roll value goes on for years. According to all parties, Bechtel Inc. has gone before the board multiple times — and gotten reductions on their its headquarters at 50 Beale. Just how successful it has been is up for debate.

Take the challenge to the 1993 assessment of \$115.9 million. The appeals board file says the value was reduced to \$77.4 million on recommendation from the assessor's office. According to the assessor's office, the board reduced the value on its own — but only to \$83.0 million. Bechtel got reductions the next two years as well, but the numbers are equally jumbled.

Continued on page 22

The numbers game

When we began looking into the assessment of downtown real estate, we didn't think it would be very difficult to find out how much the owners of some big downtown properties were supposed to be paying in taxes. Those records are public. The Assessment Appeals Board office, which handles changes in tax assessment, was free with information, and the staff was helpful.

But on our first visit to the Assessor's Office, we asked several clerks if they updated the publicly accessible computer files when an assessment was adjusted. Five or six staffers gathered together and discussed the question. It took them about ten minutes to establish that they do not, in fact, change the values in the computer when a property assessment is adjusted.

So how does anyone know when an assessment has been changed? Well, the staffers said those corrections are noted in the individual (paper) files on the properties — but they said that those files are not open to public scrutiny.

After submitting a formal public records request in writing and making numerous follow-up attempts in person and by telephone, we received printouts on all of the properties for which we were seeking information. But the information on the printouts was no different from the information on the public computer — and did not reflect later adjustments.

We finally got the assessor's office staff to agree — reluctantly — to pull what should be public information out of otherwise secret files. It turned out to be very different from what was in the public files (see story).

We also noticed that the property tax rate that's listed on the assessor/recorder's Web site is out of date — by three years. The tax rate is listed at \$1.164 per thousand — but according to the tax collector's office, that rate hasn't been current since the 1995-1996 tax year.

The assessor's chief of technical services, Vincent Williams, told us that the difficulty we encountered was due to a computer system switch that has been in progress for about a month.

But some say that's not a new explanation — and that the assessor's office is famous for its computer problems. "I've heard this excuse from the assessor's office for nearly ten years," Marc Norton of San Franciscans for Tax Justice told us. "(Assessor) Doris Ward has the political juice to get new computers if she wants them — why hasn't she?"

Later, Ward took it upon herself to apologize to us. "The runaround you got in this office should never have happened," she said. "The front desk should've referred you to [Assistant Assessor] Verne Walton or to me."

Perhaps that's the policy Ward has in mind for dealing with the press — but we wonder what happens to the average citizen who wanders in off the street to see how his or her property is or should be valued.

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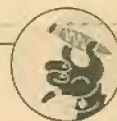
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news

33rd anniversary special



Top of the list: Although it would probably sell for \$55 million on the open market, the Mark Hopkins Hotel on Nob Hill is assessed for just \$40 million, thanks to Proposition 13.

Cheats

From page 21

Still pending are Bechtel's appeals on the 1996 and 1997 appraisals. According to the computerized roll and the appeals files, they are challenging assessments of \$77.4 million and \$87.4 million respectively. The assessor's office says the

city set the values at \$91.4 million and \$93 million. The appeals board also shows a pending application on the 1998 roll. Information from the assessor's office doesn't.

"The assessor's office is something behind Calcutta in terms of efficiency," Lambie told us. "It's a lumbering bureaucracy that sloths and oozes across

the landscape."

Appraisers in the assessor's office defend their record, saying they strive to keep roll values at the highest levels possible that are both fair and legal.

Appraiser Alex Tharayil sets the values for downtown hotels for the city. "On these properties, we get very contentious — we fight like crazy," he told the *Bay Guardian*. "We don't try to give anything away. The way I see it, every dollar taken off is a dollar grabbed from a little child."

Fellow appraiser Chou concurred. "If we hadn't fought so hard, we would have lost a lot of money," she said.

Both appraisers told us that many properties they evaluate are sold at or near their roll value. Tharayil said that the Grand Hyatt sold for \$130 million in February 1997. "Our value at that time was \$127 million," he said.

They said they must operate within a strict set of rules, navigating state and local laws. "What can we do?" Chou asked, "Our responsibility is to set a fair market value."

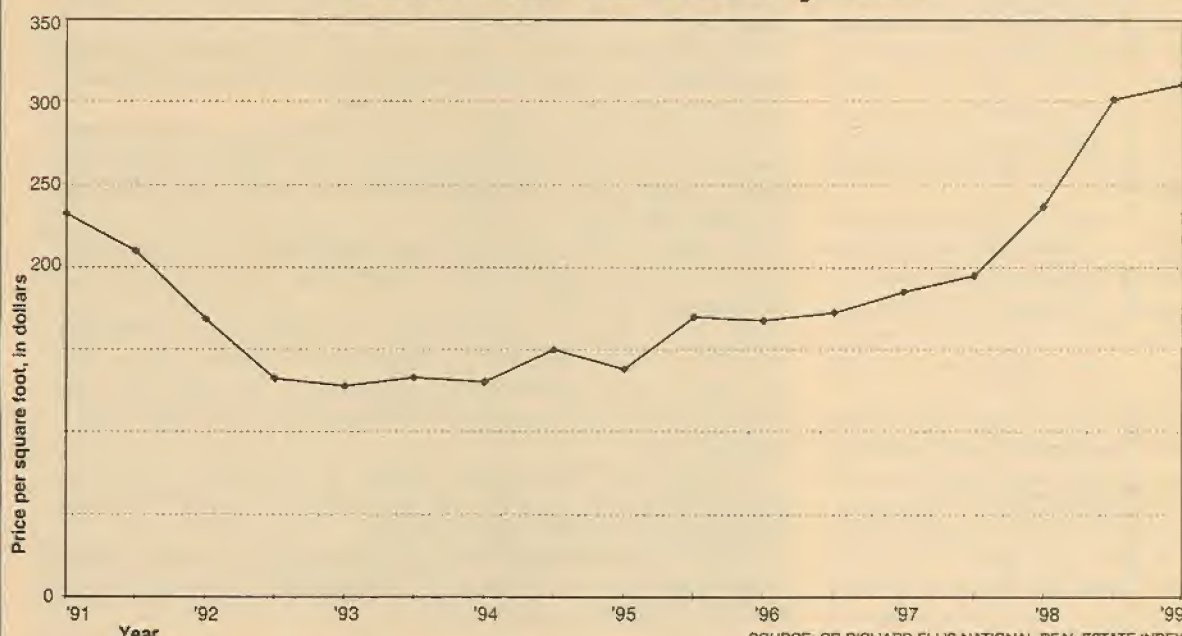
State Propositions 8 and 13 significantly control the market's influence on property assessments.

Prop. 8 allows reductions to be granted if there is a declining real estate market. Most of the requested reductions on San Francisco properties made in the 1990s were made under the auspices of Prop. 8 — particularly at the beginning of the decade, when there was a recession.

But another law keeps market forces from pushing up assessments in boom times. Prop. 13 forbids any increase of more than 2 percent each year. Under Prop. 13, assessments can be substantially altered only when a property is sold or renovated — typically, the sale price becomes the base year number.

According to Chou — who appraises most downtown office buildings — Prop. 8 is responsible for the \$42 million dollar reduction given to Shornstein's 50 California Street building on the 1994 roll. She said representatives for Shornstein successfully convinced the appeals board that a declining market necessitated a 30 percent reduction in the pre-

Downtown real estate prices



Going up: This chart shows the average price per square foot for commercial property in downtown San Francisco. Prices have shot up over the past year and a half.

GUARDIAN GRAPHIC BY TAL WOODWARD

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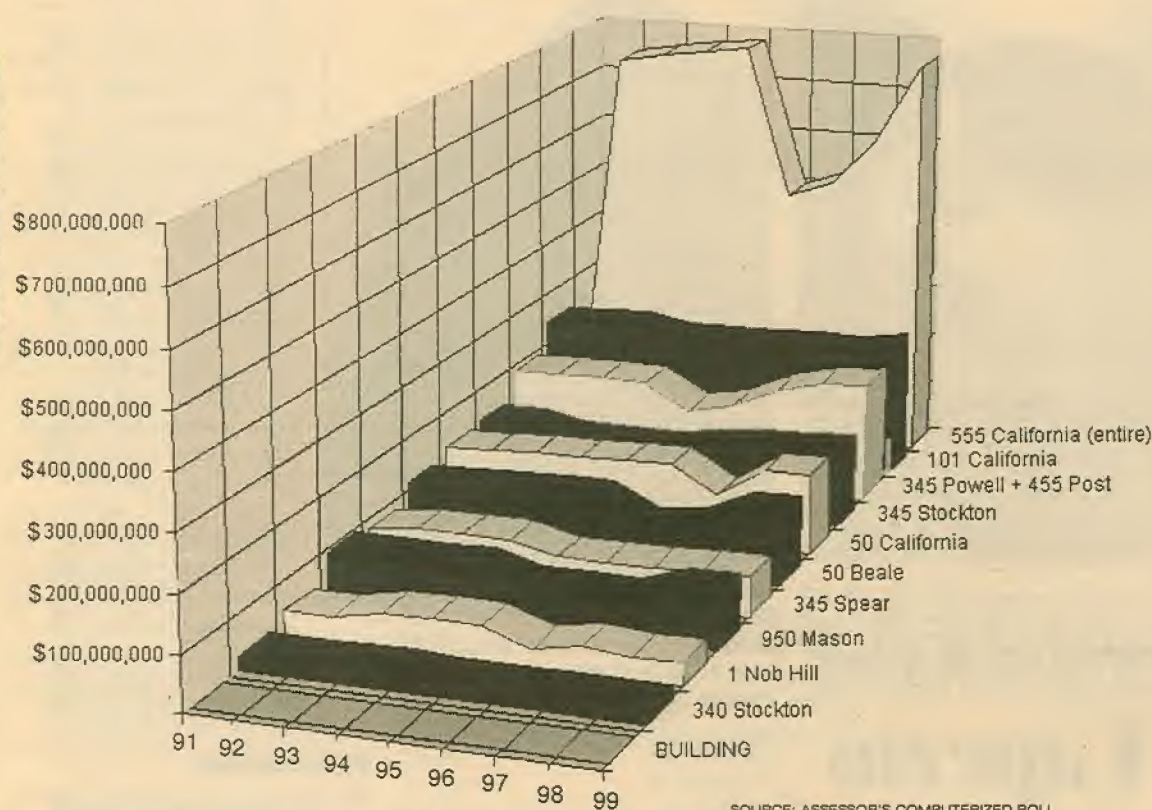
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Assessed values

GUARDIAN GRAPHIC BY TALI WOODWARD



Muddy numbers: This chart shows the 1991–1998 (inclusive) property values assigned to 10 downtown properties on the public access computer at the assessor's office. Officials there say the information is unreliable because changes are not regularly inputted into the system.

vious year's value — worth a \$490,000 reduction in taxes. Representatives of the Shorenstein Company did not return calls for comment.

Property values have been increasing since 1995. In October 1996, *National Real Estate Investor* reported, "A business boom in San Francisco has erased most traces of the early-'90s recession."

101 California provides one of the best examples of how Prop. 13 benefits property owners. An appeal hasn't been filed on that office building since it changed hands in 1994. At that time the base year value was established at the \$234 million sale price, which reflected the down market. Even with 2 percent increases applied since 1996, this year's roll value stands at just \$251.14 million.

According to the CB Richard Ellis National Real Estate Index, the price of San Francisco's downtown office space soared 60 percent between 1997 and 1999, from \$185.87 a square foot to \$311.17. That means the 1.3 million-square-foot high-rise would likely fetch more than \$400 million if it were sold today.

"The amounts of money here are really quite phenomenal," Lambie said. "Unfortunately, it only comes out in the public eye when money is tight. Now that the city is awash in cash, how quickly we forget that it's this property tax base that supports the school system."

Assessing the assessor

Ward and the appraisers who work for her insist that they only reduce assessed values when they are supplied with information that necessitates a change.

But it's not easy to figure out if a property value was in fact adjusted before the appeal was withdrawn. And it's even

more difficult to determine the new value that it was assigned.

The assessor's Web site lists four "basic responsibilities" of the office. One is "List the value of all property on the assessment roll."

But in many cases, records kept by the assessor contradict those kept by the appeals board and other city agencies. The records for 9 of the 10 buildings we

looked at showed some substantially different numbers.

The assessor's office and the appeals board also sometimes disagree over who is responsible for a reduction. A number of times, someone in the assessor's office told us that the appeals board had reduced a value when the board files listed the adjustment as an assessor's office change.

Continued on page 24

Hold up

Why banks get away with paying no local taxes

For nearly two decades local governments have complained that state officials systematically pick their pockets by denying them tax revenue from banks and other financial institutions.

Although assemblymember Carole Migden (D-S.F.) wants to correct the problem, she hasn't made much headway. Two years ago she introduced a bill designed to help local governments get their share of the wealth. After languishing in the state senate for months, it died this session.

Since voters approved Proposition 13 in 1978, state tax law has exempted banks, savings and loan associations, credit unions, and mortgage lenders from paying some local taxes. In San Francisco, for instance, these businesses don't have to pay the city's payroll, gross receipts, and personal property taxes.

Instead, they pay an "in lieu of" tax to the state. During 1997, the most recent year for which information is available, the state Franchise Tax Board reported "in lieu of" tax collections totaling \$148 million. All of this went into the state's General Fund; little, if any, trickled down to local governments.

In 1979 the state legislature began putting "in lieu of" payments into a new fund, the Financial Aid to Local Agencies Fund (FALA), for redistribution to municipal governments. That fund was abolished in 1981.

Migden's bill (A.B. 511) would have reestablished FALA and imposed rules for distributing most of the "in lieu of" tax collections to municipalities. Had the legislation been approved, Migden estimated, "rebates" to local governments would have totaled \$172 million this fiscal year and \$178 million in F.Y. 2001.

City officials say no studies have been conducted to determine how much local revenue has been lost to the "in lieu of" tax.

Bob Porterfield

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GUARDIAN PHOTO BY JASON DOY



What it's worth: Bechtel Inc. convinced the Assessment Appeals Board to reduce the value of its 50 Beale Street headquarters at least three times.

Cheats

From page 23

In trying to reconcile the conflicting values we found for the 10 properties, the assessor's office eventually gave us numbers that came out of confidential files, insisting that these were the most up-to-date values. Appraisers said this information had not been inputted into the computerized roll.

"I can't walk downstairs right now and look up the '95 value on a property," senior appraiser Mike Cohen told us.

Cohen and others said that the reason for the confusion is the that the computer system is currently being overhauled.

"We will be in the 21st century within two weeks," Tharayil told us. However, Cohen said that any information that is not yet in the computer will not be put into the new system, which will only track future values and changes.

Ward told us, "We are doing a major, major conversion of computers. With any conversion, you know there will be problems." She added that many of the people who work for her "are resentful because they don't want to learn new things."

The appraisers also mentioned another problem that new computers won't fix. They said communication between the various departments is haphazard and at times entirely lacking. They complained particularly about the appeals board, saying staff there fails to notify them of roll changes.

"Usually we don't get notified from the Assessment Appeals Board [when a decision is made]," appraiser Chou told us.

Assessment Appeals Board administrator Dawn Duran said the assessor is notified of all decisions within one month. "We notify the assessor's office and the controller's office [of board decisions] at the same time," she told us. "They get copies of the same reports."

The assessor's office also criticized the controller's office for not passing along

information. Senior appraiser Mike Cohen told us that the controller's "note" about a change often doesn't come through. Ann Carey of the controller's office told us, "It's not a failure of communication on our part."

When we asked the controller's office for information on the 1997 appeals we examined, the office made it available very quickly, and it matched the appeals board files exactly.

Since the controller and the city tax collector are responsible for calculating tax bills, overseeing collections, and issuing refunds, providing them with correct numbers is an important part of the assessor's job.

Duran is optimistic about the computer upgrade, which she says will integrate systems used in the offices of the controller, the assessor, and the board. "Everything will work much better, and we will all be able to do work more quickly," she said.

Try remodeling

Marc Norton, the president of San Franciscans for Tax Justice, told us that big developers "try to pull every legal trick in the book" in order to get lower assessments.

City appraiser Tharayil concurred. "These people will fly in people from all over the country to fight us," he said.

According to Tharayil, the owners of the Fairmont Hotel got a big reduction after they convinced the city that the building was inefficient and outdated. Their central complaint was that the kitchen was too far from the dining room, which means increased labor costs for the time it takes to carry food back and forth.

That translated into a total reduction of \$25 million between 1993 and 1995.

Apparently it's standard practice to consider things such as kitchen placement when assessing hotel values, but it's unlikely that someone without dozens of lawyers could argue that a poorly laid out building deserved a reduction. And even more unlikely that they'd get it.

Critics say that people without the money to hire big legal teams are the ones losing out in the assessment game. Norton said the assessor's office is often much tougher on assessing individuals' homes. When the market recovered, he said, "the big developers weren't bumped up at the appropriate speed, even when homeowners' properties were."

The city budget analyst's office is scheduled to begin an audit — the first ever — of the assessor's office in about one month. Senior manager Ken Bruce said it should be completed within six months.

According to Norton, "this all runs back to the Mayor's Office. Nobody in city hall takes it upon themselves to make sure that commercial properties are accurately assessed." ❖

Research assistance for this piece was provided by Patty Lemley, Rachel Brahinsky, and Craig Bessenger



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Arrival time: NextBus avoided competitive bidding on its \$900,000 contract for a bus-tracking system that updates riders like Julene Mitchell, waiting for the 22-Fillmore at Church and Duboce.

Corporate welfare feeds at sole-source trough

NextBus, Motorola contracts show how secrecy, lack of competition can cost millions. *By Tamara Thompson*

Not surprisingly, some of the biggest beneficiaries of corporate welfare in San Francisco are the companies with which the city has exclusive, no-bid contracts.

The city's new contract with NextBus Information Systems — the Emeryville start-up developing an electronic tracking and status display system for Muni Metro — is just the latest example of how cementing secret deals without the incentive of competition can cost the city money through inflated bids, while lining the pockets of contractors.

The city's competitive bidding rules are clear: All contracts over \$5,000 must be competitively bid, except for a few specific cases where the threshold is \$50,000. No-bid contracts are allowed only when there is no other vendor that can provide the particular service or goods — a situation known as a "sole-source exemption."

But clearly, that's not how it's working.

When NextBus approached the city earlier this year, it claimed to be the sole purveyor of technology that tracks buses and uses electronic displays at bus stops to tell riders exactly when the next bus will arrive.

The two-year-old company had never implemented such a system before, but Muni allowed the prototype to be field-tested on its 22-Fillmore trolley bus line in June. Officials liked it so much that two months later the city's Public Transportation Commission awarded the company a \$900,000 sole-source contract to equip the entire Muni Metro fleet with the technology.

The problem is, city officials were so wowed that they didn't bother to see whether another company could provide a comparable system for less money. If they had, a two-minute Internet search would have turned up IDmicro, a company based in Tacoma, Wash., which offers a very similar transit tracking and display system called

BusWatch.

IDmicro president Gary Stewart told the *Bay Guardian* that his company had no idea San Francisco was interested in purchasing such a transit-monitoring system but that if it had, IDmicro definitely would have submitted a bid.

"It is very disappointing to us, and it doesn't seem fair," Stewart said. "We would have liked to bid on it if we had known." Stewart added that he was already aware of NextBus as a competitor, and he marveled that NextBus — and the city — wouldn't likewise be aware of his company.

"I know that there are other companies out there that supply tracking," Muni general manager Michael Burns told the *Bay Guardian*. But Burns maintained that it was not necessary to put the \$900,000 deal out to bid because it is what he called a "pilot project," whose contract expires after two years and would have to be renewed.

He also said that for expediency's

sake bids were not sought.

"The primary reason is that for us to go through the competitive bidding process and the testing phase and everything else would take quite a long time. Probably a one- or two-year endeavor," Burns said.

"We needed to do something quickly, any way that we can to improve the reliability of the service."

So while Muni gets a public relations face-lift via NextBus, that "something" may be costing the city more than necessary.

The BusWatch system, currently operating on a test basis in the Pierce transit district in Tacoma, Wash., and being shopped around to some 600 transit agencies nationwide, is nearly identical in function to NextBus. It offers the same tracking and mapping capabilities and includes similar ETA displays at bus stops. But instead of using NextBus's global positioning satellites and pager frequencies to pinpoint coach movements, BusWatch uses a "signpost" system that links buses, bus stops, and transit command centers with a simple radio frequency.

Stewart says his system can do everything that the NextBus system can, but that BusWatch is far cheaper both to buy and to operate.

According to cursory estimates from Stewart and the financial breakdown contained in Muni's contract with NextBus, the costs of the bus-mounted units produced by the two companies are comparable — about \$3,000 each,

including installation. However, the NextBus contract prices the electronic bus-stop display units at \$2,200 apiece after installation; Stewart said a good ballpark estimate for BusWatch is about \$500 per bus-stop display — a potential \$25,500 savings on the same number of units as Muni ordered from NextBus.

But the biggest difference is in the annual costs associated with the systems.

According to figures in the NextBus contract, annual costs for maintaining and operating its system add up to more than \$170,000 a year: \$15,000 in paging costs; \$55,966 for an ongoing maintenance contract after the first year; and various other annual charges amounting to nearly \$100,000.

Burns conceded that the NextBus system has "fairly high operating costs."

By contrast, Stewart said the annual operation and maintenance costs of the BusWatch system would be less than \$10 per month per bus-stop unit — or about \$1,800 a year.

"[The city] should have us do a route [with BusWatch technology] for a reality check for them," Stewart said.

Assuming everything else would be similarly priced — administrative costs, map customization, training, testing, and so forth — the BusWatch system, had it been considered, could conceivably have saved San Francisco more than \$25,000 up front and some \$170,000 annually. That may seem like small change in the scheme of things, but over the long term, the difference could be monumental.

That's no surprise to former Board of Supervisors president Angela Alioto, who during her tenure fought to open a \$40 million sole-source contract with Motorola to competitive bidding and to force the city to keep track of its no-bid contracts.

"When a contract goes out without competitive bidding, the loss to the public is thirty-five percent," Alioto told us. "It's a horrible amount of money that the city is losing in order to give these contracts to their friends."

What's happening with NextBus is reminiscent of the ill-advised 1996 Motorola deal that Alioto tried to fight. Voters approved a \$40 million bond in June 1994 for a state-of-the-art radio communications system to link the city's emergency services and city agencies, and the city's chief administrative officer, Rudy Nothenberg, awarded the contract to Motorola under a sole-source exemption shortly thereafter.


The city justified the no-bid deal by reasoning that it already had roughly \$4.8 million in Motorola equipment and would lose that investment if it switched to another vendor. Never mind that there was another interested bidder that could have offered the city a comparable system for substantially less.

Perhaps most telling, however, was that Motorola was wired politically: its lobbyist was Jack Davis, then-mayor Frank Jordan's former campaign director and political consultant.

Likewise with NextBus: one of the closely held company's few stockhold-

Continued on page 28

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news 33rd anniversary special



Sole source

from page 27

ers, Julie Brandt, has ties to the Mayor's Office. Brandt is a special assistant in the Mayor's Office of Economic Development as well as a former area manager for PG&E's community relations department. Brandt is required to file an economic disclosure statement with the San Francisco Ethics Commission. The 1999 filing shows that she holds "between \$10,000 and \$100,000" in NextBus stock.

No one is suggesting Brandt has done anything wrong in connection with the NextBus deal, but her proximity adds to the question of why the NextBus contract was granted without competitive bidding.

Brandt did not return two phone calls from the *Bay Guardian* seeking comment on her involvement with NextBus.

Back in 1994, in the Motorola case, Alioto pushed the Board of Supervisors to revoke Motorola's sole-source contract and open the bidding to include other interested parties. Failing that, she encouraged Ericsson GE — the other potential bidder — to request a federal injunction to halt the deal, which it received. In 1995 a San Francisco court declared the sole-source Motorola deal illegal, and a year later the city finally solicited bids.

When asked whether he would consider seeking such an injunction over the NextBus deal, IDmicro's Stewart was uncertain, simply saying "maybe." In any case, he said, if the contract is put back out to bid, "we'll be there."

In her 1997 book, *Straight to the Heart — Political Cantos*, Alioto estimated that San Francisco would have saved \$14 million if Ericsson GE had been allowed to bid in the first place and had received the contract.

But not only did Motorola ultimately get the contract (Ericsson had to withdraw its bid for unrelated reasons) but it is also cashing in on follow-up deals to maintain and repair the infrastructure it laid. An additional bond of \$60 million to maintain the communication system passed in 1994; and Motorola has enjoyed annual renewal of its maintenance contract.

Something similar could happen with NextBus. Already there has been talk of outfitting all of the city's 5,300 transit stops with the NextBus technology — a project that could cost upward of \$5 million — and such a move would likely be part of a citywide computer dispatch and monitoring system that would cost multiple millions more.

Even Burns agreed that the NextBus system now being set in place is just "a small part of a tracking system for the entire Muni Metro system."

And once the NextBus groundwork is laid, it is almost certain the company will receive any additional contracts re-

lated to expanding the system.

Burns, however, maintained that that's not necessarily a forgone conclusion and that NextBus could be scrapped if the city doesn't like what it sees over the two-year "trial."

"We will know enough by then," Burns told us. "We would go out for a competitive process [at that point] and get something we could use for the entire system."

"I'm sure there are plenty of companies that would have an interest in proposing on that," he added.

IDmicro's Stewart was skeptical. Allowing a company to install such an infrastructure without a bidding process "stifles competition because a perceived standard has been set," Stewart told us.

As with Motorola, the city could justify continuing with BusWatch by reasoning that it doesn't want to abandon its investment or by writing its new request for a proposal so specifically that only NextBus could satisfy its requirements.

If the city stays with NextBus over the long term, the deal becomes "a \$10 million contract at least," Alioto estimated.

Pretty good for a "pilot project."

And NextBus and Motorola are just two examples of well more than \$908

million in sole-source deals the city currently has going, based on 1994-95 figures from the city's

purchasing department.

The most frustrating part of the sole-source wheeling and dealing for many city watchdogs is that the negotiations on sole-source contracts are kept secret until it is too late — until after the contract is awarded. Taxpayers never get the opportunity to ascertain whether they are getting the best possible deal.

"That's why I hope Prop. G passes in November. It will make it a hell of a lot easier," Jerry Windley, Alioto's former legislative aide, told the *Bay Guardian*.

Proposition G — the Sunshine Initiative — includes language that would close loopholes in the city's existing Sunshine Ordinance regarding city contracts, bids, and proposals. It would force the city to make public any draft contracts or other documents exchanged between the city and a potential no-bid contractor; if no such documents exist, it would require city negotiators to prepare weekly summaries of the parties' positions.

The initiative would also require new no-bid contracts to be released to the public 30 days before they are to be approved, and city departments would also have to submit a report to the Board of Supervisors at the end of each fiscal year that lists all sole-source contracts entered into during that year — something the city hasn't repeated since then-supervisor Alioto demanded it in 1994.


Such reports are a good start, Alioto says, but given the city's history of cozy sole-source deal making and lack of accountability, she adds, "I think it should be done monthly." ♦

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GUARDIAN PHOTO BY JASON DOY



Stealing home: PacBell Park, San Francisco Giants' new \$300 million baseball stadium on King and Embarcadero, could cost the city millions in service costs.

Giving away the store

Developers got \$370 million in public assistance for their projects.

By Savannah Blackwell

Joel Ventresca, the former president of the San Francisco Coalition for Neighborhoods who is running for mayor, has defined San Francisco as a city more or less run by corporate interests.

"We have a government that is a captive of corporate interests," Ventresca said at a Sept. 28 mayoral debate. "We have a government of Chevron, by the Gap, and for PG&E."

Ventresca, who concedes he has little chance of winning the election, does have a valid point. A survey of major development projects shows that our city government eagerly hands out dollars to help corporations set up or expand their businesses here, but rarely knows if it will get back what it puts in.

Just the seven examples listed below show that the city has put up, or is considering putting up, roughly \$370 million in public money for projects ranging from shopping centers to sports stadiums. In addition, there are corporations that for years have benefited from sweetheart franchise agreements, property assessments, and long-term leases.

At a time when the city faces urgent problems such as a failing health care

system and a lack of affordable housing, it seems that the city has its priorities in the wrong place, Board of Supervisors president Tom Ammiano says.

"The funding priorities in San Francisco are skewed by big business and lobbyist money," Ammiano told the *Bay Guardian*. "The hope is that district elections will counter this imbalance — meaning not only campaign reform but new interests on the board."

Progressive tax experts say the city must stop giving its dollars to corporations that are turning big profits and focus on the people who are trying to work and live here.

"It's astonishing that the city would even consider giving taxpayer breaks for these projects without even considering making these companies pay their employees a living wage," said Marc Norton of San Franciscans for Tax Justice. "There are many crying needs throughout the city for substance abuse treatments, for libraries, for people on the streets. Those are the things we should be spending our money on, not on corporate profits."

Here is a roundup of some of the city's most high-profile development giveaways:

Bloomingdale's

(Mixed retail and hotel project in the old Emporium building between Market and Mission and Fourth and Fifth Streets)

In its bid to turn the historic Emporium building into a \$400 million, 1.5-million-square-foot complex boasting a Bloomingdale's, a hotel, and a multi-screen cinema, Cleveland-based developer Forest City Enterprises Inc. has asked the city to fork over \$30 million in tax increment financing.

Under tax increment financing, the property taxes generated by the project (the improvements are expected to increase the property value) go back to the project rather than to the General Fund.

The currently proposed project does not even comply with height and density restrictions or rules protecting historic buildings from demolition (See "Blooming Disaster," 2/3/99). Furthermore, the company has asked the San Francisco Redevelopment Agency to bring the project into its purview. This would allow the project to be exempt from certain city planning laws and make it eligible for special redevelopment financing totaling about \$30 million.

Redevelopment director Jim Morales says it's unclear what the company would do with the money.

"That still has to be worked out," Morales told the *Bay Guardian*. "They have a proposal estimating the construction cost, and they show a gap between that cost and the financing they can get themselves. Part of the negotiating process will be to determine what that real gap is. It appears [the \$30 million] would be more for private aspects of the development."

Interestingly enough, the CEO of Forest City Enterprises, Albert Ratner, is the brother-in-law of Natalie Berg, chair of the powerful San Francisco Democratic County Central Committee. Berg is the official "local contact" for the project, according to Planning Department documents.

Currently, Forest City is revising the environmental impact report for the project. The Redevelopment Agency expects to have a hearing on the proposal by the end of this year.

Mission Bay

(China Basin redevelopment project)

In its deal with the city to transform the industrial area of China Basin into a biotechnology center and housing developments, the Catellus Development Corp. got \$145 million in tax increment financing — in this case bonds to be issued by the Redevelopment Agency.

Morales said that the project agreement, approved by the Board of Supervisors last October, limits the use of this money to needed public improve-

ments, such as streets, sewers, and parks.

"This is in no way a giveaway," Morales said. "One could argue [that developers should foot the bill for all costs of the project, including infrastructure] ... But this project is going to make a lot more than it will cost taxpayers. After you [deduct] the \$145 million and pay for the public infrastructure and the money for affordable housing, what's left over from the property tax generation is \$400 million."

Morales said the bonds will not be issued until the project starts to generate a profit. Until then, property owners in the area will pay the tax increment financing costs up front through a special tax district.

Other county governments, such as Alameda, require developers to pay "impact" fees to offset expenses caused by new development: expansions to an area's water supply and sewage systems, the building of new parks and streets, and the like. In San Francisco, office developers do pay some impact fees that go into funds for affordable housing, art programs, public parks, and such — but these contributions pale in comparison to the public subsidies offered by the city to boost these development projects.

Gap headquarters

(Steuart Street, between Howard and Folsom)

Gap founder and chair Don Fisher got some \$18 million in taxpayer subsidies in 1997 when the Board of Supervisors approved a deal to sell the Gap valuable waterfront land for the company's new headquarters (see "The Fisher King," 8/12/98).

According to a May 28, 1997, article in the *SF Weekly*, the Gap ended up paying far less for the site, located between Howard and Folsom and overlooking the Embarcadero, than what it is really worth. Initially, the Gap offered to pay \$368 per square foot for the 13,600-square-foot triangle. But because the Redevelopment Agency condemned the property (on behalf of the corporation), the Gap ended up paying only \$207 a square foot — a 44 percent discount. Two additional parcels of the project also went to the Gap at a steep discount.

In the end, the corporation paid \$18 million less for the site than it would have under its original 1991 offer.

Presidio National Park

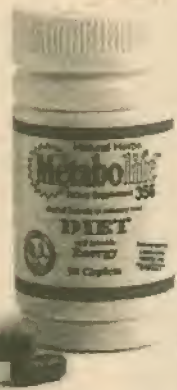
(George Lucas's planned complex at the old Letterman Army Hospital site in the Presidio National Park)

Perhaps the biggest example of corporate welfare in the city is a project not actually being handled by San Francisco officials. In his bid to build a \$250 million "campus" in the Presidio National Park, movie mogul George Lucas will save more than \$60 million in property taxes and development fees over the next 12 years — because he is locating it in a specially defined national park that is not under city jurisdiction.

Continued on page 30

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Franchise failure: San Francisco loses money hand over fist because Pacific Gas and Electric's franchise fees are set permanently at 1939 levels. (Pictured: PG&E's Ninth Street substation.)

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Developers

From page 29

Under the legislation that established the Presidio National Park and the nonprofit Presidio Trust that runs the park, developers pay no city taxes, no property tax, no real estate transfer tax, no school taxes, no affordable housing fees or fees for transit, open space, or public art. Lucas will also save himself \$200 million by not having to purchase the land outright.

"It's a huge corporate welfare package," Ventresca, who's also a member of the Preserve the Presidio Campaign, told the *Bay Guardian*. "Any huge project like this is going to require city services, and [Lucas] is not paying nearly as much as it's going to cost the city. The taxpayers will be subsidizing his project."

PacBell Park

(San Francisco Giants' new baseball stadium on King and Embarcadero)

The first baseball will be tossed out next April, but it will take several years before San Francisco taxpayers can call "fair" or "foul" on the \$300 million PacBell Park, according to a city analysis of the project's finances.

Despite the substantial private funding of the project, the San Francisco Giants baseball team will receive the benefit of city services and infrastructure that it didn't have to pay for up front.

What remains to be seen is whether the additional costs of city services required when the park actually opens will be offset by the increased revenues expected to be pumped into the local economy.

Harvey Rose, the Board of Supervisors' own fiscal watchdog, says that the ballpark may generate revenue streams for city coffers sufficient to outweigh the added burdens created by the expected public transportation and safety impacts. But the budget analyst is quick to emphasize that only an actual operating history will provide a definitive picture of whether PacBell Park is a local economic boon or a corporate welfare boondoggle.

The linchpin of the ballpark's financial success is attendance. The Giants are confident that the club's new field of dreams will be a success; that if a 21st century ballpark is built, the fans will come.

An economic impact study prepared for the team in conjunction with the ballpark ballot measure approved by voters in 1996 concluded that attendance would reach an estimated 3.1 million fans annually for the first few years, ultimately leveling off at about 2.7 million.

Only time will tell. As construction on the 12-acre China Basin complex nears completion, those early projections have yet to be officially updated. And while inflation has remained surprisingly in check for the past three years, any new analysis will most certainly reflect upward adjustments in some costs. Whether that will change the financial dynamics is a multimillion-dollar question.

The most recent economic impact studies were produced in conjunction with Proposition B, a ballot measure approved by voters three years ago that permitted construction of the 40,000-seat waterfront stadium on land owned by the Port of San Francisco. As part of the project, the supervisors approved the sale of \$16.5 million in tax revenue bonds by the city's Redevelopment Agency. Proceeds of the bond issue were loaned to the Giants to cover construction costs of some improvements. Those bonds will be repaid over the next 22 years from tax proceeds expected to be generated by the park.

If the Giant's projections are accurate, the new ballpark will generate an estimated \$3.5 million in property taxes, which will be divided between the bond payments; the city's General Fund, library fund, children's fund, and general bond fund; and other agencies such as BART, the school district, and the Redevelopment Agency (for housing programs). In addition, the port will separately receive \$1.2 million in annual lease payments.

John F. Yee, the Giants' vice president, in a Feb. 29, 1996 letter to the budget analyst, estimated the favor-

GUARDIAN PHOTO BY JASON DOY



able economic impact of the new ballpark would be \$117 to \$125 million a year while the cost to the city would be between \$32 and \$40 million.

"The economic-benefit numbers [jobs and millions of dollars to the economy] are significant [and] will more than offset any costs," Yee wrote.

Rose, however, took a wait-and-see attitude. In a report to the supervisors shortly after Yee's letter was written, the budget analyst found the potential costs to the city were primarily in the area of public transit, police and parking enforcement services, plus some capital costs. At the time those costs were estimated to be in the neighborhood of \$1 million.

Getting the fans to the stadium appeared to pose the most costly problem, according to the analyst's report. The additional cost for Muni services to the new stadium was estimated to be about \$800,000, which amounts to \$300,000 more than current outlays for service to Candlestick Park. The cost of parking-control officers was estimated to be in the neighborhood of \$275,000. Police costs are expected to be negligible, because officers inside the stadium are paid for by the Giants and those outside are on regularly assigned duty.

Although some concern was raised over the Giants leaving Candlestick, the budget analyst found that although the Department of Recreation and Parks would lose approximately \$1 million in annual rental income, this would be more than offset by the estimated \$1.7 million savings in bond debt after Candlestick bonds were paid off this year.

Nevertheless, Rose cautioned the supervisors about the fine line between boon and boondoggle:

"It should be noted that the increased estimated direct and indirect economic impacts appear to largely result from the projected increased attendance levels at the new ballpark," Rose wrote in the 1996 report.

The 49ers stadium

(Football stadium and mall at Candlestick Point)

The 49ers' \$525 million project for a new stadium and mall calls for city taxpayers to bankroll a \$100 million bond issue — thanks to a ballot measure that narrowly passed in June 1997. This bond issue will cost the city more than \$220 million to repay (see "The Stadium Swindle," 5/21/97).

At the time, former State Senator Quentin Kopp called the project "an outrageous, unprecedented deal that gives away 200 acres of city and state land, leaves taxpayers open to limitless financial liability, threatens jobs, and does it all without any lease or development agreements, any competitive bidding, or any other protection of the public interest."

The project is currently at a standstill because the 49ers' management is in disarray and has yet to come up with its part of the financing plan.

PG&E

(Franchise agreement)

Some of the most blatant examples of corporate welfare result from the city's cozy relationship with Pacific Gas & Electric, one of America's largest utilities and a company whose tentacles touch the lives and pocketbooks of virtually every San Franciscan.

For the past 60 years, PG&E has sold billions of dollars of electricity and natural gas to San Francisco businesses and residents through a system of wires and pipes erected above and buried below the city's streets.

While PG&E's bank account overflowed, just a paltry amount of these revenues trickled into city coffers. In fact, where electricity is concerned, less than one percent of the utility's revenues on the sale of power in San Francisco went toward franchise fees for using municipal rights-of-way to distribute the energy.

At a time when power-utility franchise fees average about 4 percent nationally, San Francisco levies a .05 percent fee on electricity sales and a 1 percent fee on sales of natural gas.

Since 1994, PG&E has reported electricity sales totaling \$2.3 billion and gas sales of \$742 million. Franchise fee payments totaled \$19.1 million but were actually paid by consumers because the law allows these fees to be passed through to individuals' electric bills.

San Francisco's franchise fees were established in perpetuity as part of a 1939 contract between PG&E and the city. Even today, the city lets PG&E get away with the better end of any bargain.

Two years ago, City Attorney Louise Renne settled a lawsuit against PG&E in which the city claimed the utility had for decades provided power to the Presidio without including those sales in calculating revenues subject to the franchise fee. The lawsuit, filed in 1995, also sought return to the city of all PG&E revenues from power sales to the Presidio and asked for \$2,500 a day in penalty payments for each day the utility had delivered power without city authority to do so. Penalty payments alone, calculated over 58 years, would have totaled more than \$53 million.

However, the lawsuit was dismissed when the city agreed to accept \$132,494 as full payment for any franchise fees PG&E may have owed but didn't pay since 1939. PG&E agreed to include future Presidio power sales, along with those to Treasure Island, in revenues subject to the annual fee.

Besides being outraged at the paltry settlement, PG&E critics castigated Renne for not trying to use the lawsuit as a means of re-negotiating the franchise fee itself. Were PG&E paying the national average of four percent, for example, the utility would have owed \$23.5 million last year alone instead of the \$3.7 million the city actually collected on PG&E's electricity and gas revenues of \$589.2 million. ❖

Bob Porterfield contributed to this report.

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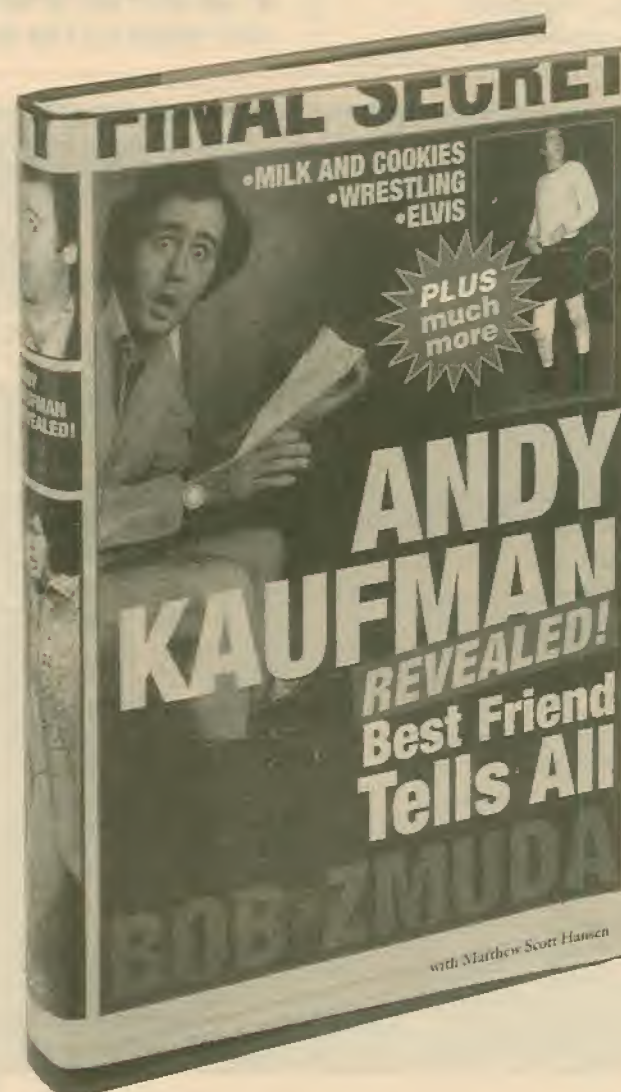
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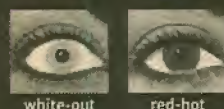
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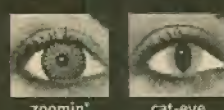
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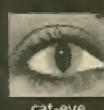
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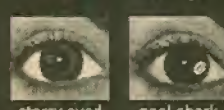
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Finally, something to watch

Competition arrives in the cable market, but will the city get a better deal? *By Pia Hinckle*

For the first time in the 35-year history of cable television in San Francisco, there may finally be something else to watch on TV.

Since 1964 San Franciscans have had one source for cable TV: a monopoly sustained by one of the longest-running sweetheart franchises in the city's history. First Viacom, then Tele-Communications Inc., and now AT&T has enjoyed a franchise deal that has enriched the cable companies and left San Francisco with an antiquated cable infrastructure that has never been fully integrated to civic buildings as promised, not to mention its high rates and poor programming. But now that the wire that brings cable TV into your house has become the site of the latest battle in the telecommunications revolution, some competition has finally arrived.

RCN Corp., a New Jersey-based telecommunications company, is building a fiber-optic network from San Francisco to San Diego that will offer multi-channel video (cable television), local and long distance phone services, and high-speed Internet access. AT&T, which bought TCI last June for \$48 billion and took over its San Francisco cable franchise in September, has plans to offer a similar package of services once it has upgraded the city's cable system.

On July 30 RCN Telecom Services of California (a wholly owned subsidiary of RCN based in San Mateo) applied for a cable franchise in San Francisco. The application is under review by the Department of Telecommunications and

Information Services (DTIS) and the City Attorney's Office. Once the application process is complete, negotiations will begin between the city and the company on a franchise agreement that must be approved by the Board of Supervisors. If approved, residents could choose between two cable providers for the first time ever.

"RCN's bid is one of the most exciting things that has happened," Bonnie Engel, a member of the city's Telecommunications Commission, which must also approve the franchise, told the *Bay Guardian*. "RCN will provide a third alternative to services offered by AT&T and PacBell, and for a city that is as wired as San Francisco, all I can say is it's about time."

It's been so long since the city even considered the advent of competition that sections of the Administrative Code have to be updated in order to accommodate the idea of multiple franchises.

"By going through this process with RCN, we hope to fix the Administrative Code problems, so that when someone else comes along we'll have the proper tools in place to process applications and protect the city moving forward," said DTIS deputy director Denise Brady. Brady said that her department has begun working with the City Attorney's Office to bring those code sections into modern times. In the meantime, a resolution has been introduced by Sup. Leslie Katz that calls for DTIS to make the RCN franchise application a "priority" and report back to the board with the recommended code revisions. It's scheduled to go be-

fore the Public Utilities and Deregulation Committee Oct. 19.

"It sounds like a good idea to get an agreement with RCN to encourage competition," said Board of Supervisors president Tom Ammiano, who also chairs the utilities committee. "I am taking a perverse delight in how RCN has entered this fray and the squeamish reaction from the City Attorney's Office and elsewhere."

A lot is at stake with this second franchise. Not only will the supposed Most Wired City in America be trying to get a deal that befits its status and encourages more competition, but negotiators and politicians will also be trying to offset criticism that it has given away the store for the last three decades.

"We're trying to strike a balance between throwing our arms wide open and being fairly prudent on what will be a fairly long-term contract," said DTIS's Brady. "Perhaps what the city agreed to in 1964 may have been fine at the time, but trying to live with it in 1999 is frustrating," she added.

Back in 1980, when Viacom was still five years away from the expiration of its initial franchise, the city agreed to extend it another 25 years — until 2005 — a contract length almost unheard of then, or now for that matter (most standard cable franchises are no longer than 15 years). Following intense lobbying by the company, the Board of Supervisors voted unanimously to approve the extension.

At the time, the supervisors said that Viacom had agreed to major concessions, including wiring the entire city within



eight years and installing state-of-the-art technology. But the agreement has such weak enforcement clauses that 19 years later, some areas of the city still don't receive cable.

Under Section 6 of the franchise agreement — originally established under the city's contract with Viacom, which sold its cable operations to TCI in 1997 — ownership of a franchise cannot be transferred without the approval of the Board of Supervisors. The clause gives the board the authority to revoke the franchise or sue the cable operator if it fails to seek board approval for a transfer.

Both TCI in 1997 and AT&T in 1999 claimed that their respective takeovers of Viacom and TCI did not constitute a change in ownership, because they were all-stock transactions. While the city claimed that it disagreed, each time, the City Attorney's Office declined to sue to renegotiate the franchise agreement and instead made deals with the companies that got the city only minor improvements. And each time, despite complaints that the agreement still wasn't good enough, the Board of Supervisors approved the transfer.

"Our current agreement is a bad deal ... horribly inadequate," City Attorney Louise Renne, whose office has negotiated all of the cable franchise's recent amendments, told the *San Francisco Examiner* back in July 1996 when TCI was about to take over Viacom. "It's old and archaic, reached at a time when people weren't aware of the importance of cable television."

Renne should know. She was on the board in 1980 when it unanimously approved Viacom's 25-year franchise extension.

On July 26, the board voted 9-2 (Sups. Ammiano and Leland Yee dissented) to approve AT&T's takeover of the cable franchise. In exchange, the agreement was amended to require that AT&T complete its upgrade of the city's cable system within four years, offer free Internet access and cable TV to city libraries, and make a \$250,000 grant to the city to support public access programming. Oh, and subscribers will get four free movies during the rebuild.

The vote received national attention, because the city considered requiring "open access" of AT&T's network — which would allow other Internet providers to reach consumers through the cable pipeline. Currently AT&T has an exclusive contract with ExciteAtHome, the Redwood City-based cable Internet provider, to provide Internet access to its cable subscribers.

Critics say this arrangement creates monopoly access to AT&T's 10.5 million cable subscribers, 188,000 of whom are in San Francisco. Portland, Ore., is in litigation with AT&T to require open access, which AT&T has refused. AT&T cannot even offer the service in San Francisco until the cable rebuild is complete.

The supervisors did approve a resolution supporting the concept of open access and vowing to follow whatever outcome is decided in the Portland case. The city also filed an amicus brief in that suit.

While the AT&T amendments appear to be improvements, a San Francisco law firm that reviewed the amendments for the Bay Area Open Access Coalition, a group of local and national ISPs, says the city is still at the mercy of the company.

"Although the proposed amendment would require TCI/AT&T to complete the upgrade within 48 months (whereas the prior agreement had no time constraints), it contains numerous escape clauses and is virtually unenforceable," concludes the review performed by Remcho, Johansen & Purcell, a Montgomery Street law firm.

The Internet component is key to both AT&T's and RCN's business plans. According to Forrester research, Inc., an Internet research firm, U.S. computer users spent \$28.7 million on Internet access in 1998. By 2002 that number is expected to total \$77.6 million.

RCN has been aggressive in challenging monopoly providers in other markets, chiefly on the East coast, where the bulk of their network exists.

Paul Sigmund, RCN's executive vice president in charge of West Coast operations, said RCN already has agreements in South San Francisco, San Mateo, and Burlingame and should be ready to offer service in those communities in early 2000. He said he hopes that process in San Francisco can move more quickly now that the company has filed a franchise application. "We've been talking to San Francisco for about a year now.... We're very excited to provide competitive service here."

The company is completing a \$17 million technical operations facility in an old Macy's warehouse on Paul Street in San Francisco.

Because RCN is also a phone company, it qualified for and received a Utilities Conditions Permit from the city in March, which allowed it to begin construction of the backbone of its network. Work on the distribution end of the system will not begin until a franchise has been granted, according to Sigmund.

Sigmund says the system will have a starting capacity of 860 megahertz, plus a node system that allows for almost unlimited capacity. By comparison, AT&T has agreed to upgrade its system to just 750 megahertz. To wire the entire city, RCN plans to spend about \$300 million.

Sigmund said the system will be built in phases and couldn't say how long it might take to complete or if the company might finish before AT&T's required four-year rebuild.

"If the city is really interested in getting AT&T to rebuild their infrastructure as soon as possible, they should give us a contract as soon as possible and let us compete," Sigmund said. "That will get them to move faster than any contract."

Ammiano says he wants to see a strong agreement that will include more support for public access, government, and education programming; the addition of a channel for City College; the wiring of all city buildings, including schools, and free Internet access for them; and rate discounts for low-income subscribers. Most important, he said, would be a "regular review of the agreement." ♦

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Just getting by: Heading home after a long day, Tracey Faulkner has little faith that CalWORKs will actually help her finish school and get a good job to support daughter Ellen, foreground.

Stuck at the bottom

Tracey Faulkner wants to go to school — but the new welfare system won't let her. How welfare reform keeps people in poverty jobs.

By Angela Rowen

As usual, Tracey Faulkner is pressed for time. Stepping up to a bus stop at the corner of McAllister and Van Ness, she realizes it's 9:30 a.m. — barely enough time to get to her 10 a.m. class across town at San Francisco State University.

"I hate being late," she says, taking a quick last puff on her cigarette before boarding the 47. Minutes later she explains, "Sometimes it's really hard to balance the needs of my daughter, of work, and school. There's just not enough time."

Faulkner has spent much of the morning with her six-year-old daughter, Ellen. For the first day in weeks she managed to get her to school on time — a challenge for any parent, and sometimes nearly impossible for a single mom on CalWORKs.

CalWORKs — 1997's California Work Opportunity and Responsibility to Kids Act — codifies the new welfare policy that federal legislators created in 1996. No longer are poor families like the Faulknors given a check based solely on their income; they are now let loose in a maze cluttered with regulations, paperwork, and procedures. Their ultimate reward: the hallowed "unsubsidized" job that will lead them to "self-sufficiency."

To get her \$505 a month from CalWORKs — the state program that implements federal Temporary Assistance to Needy Families (TANF) grants —

Faulkner has to work (or go to school or job training) 32 hours a week. She puts in 12 hours in class and 20 more working at City College's Family Resource Center, which she founded less than a year ago. (She'd have an easier time if she weren't a single parent. Parents in two-parent households are required to work a combined total of just 35 hours a week — one of several nods to "family values" written into the law by conservatives bent on punishing recipients for bearing children out-of-wedlock.)

Faulkner — bright, motivated, and better educated than most — is one of the more fortunate of the 7,000-plus parents who collect CalWORKs. But in one respect at least, her plight is typical: welfare-to-work, with its tough requirements and strict time limits, will make it very hard for her to find a job that can support her family.

Faulkner is pursuing a B.A. in early childhood development — a path that could lead her to a living-wage job. But welfare reform legislation makes it nearly impossible for a recipient to obtain a four-year degree. That's because CalWORKs rules say recipients can only use education or training to fulfill their work requirements for two years.

Faulkner's two years will be up in September 2000. She plans to stay in school — even though that will keep her from collecting the adult portion of the grant. "I don't know what I'll do during those last two years," she told us.

Besides her \$505 CalWORKs check, she receives a \$390 CalWORKs work-study grant and \$150 worth of food stamps. After she's spent \$50 for school supplies, \$200 or so in utilities, and another \$580 in rent for the studio apartment she shares with her mother, there's little left. She relies on charitable organizations for free food and clothes to pick up the slack.

When the bell tolls next September, she says, "We will basically be left with food stamps and a small check for Ellen."

Faulkner is among thousands of CalWORKs recipients in the state who will soon be hitting their two-year time limits. In San Francisco, where CalWORKs was implemented in April 1998, the first wave of expirations hits next spring. Adult recipients who have not found unsubsidized employment by their two-year limit will be channeled into a program in which they do community service for nonprofits to keep their benefits (see "Giving to Charities," page 47). No longer will activities like mental health treatment, job training, or finding stable housing count as work activity — meaning the most unemployable and vulnerable recipients will fall through the cracks.

Some days Faulkner even finds time to organize and advocate for low-income parents and children. Today, for instance, she meets with other parents to address problems they're having

with school administrators who aren't cutting their kids any slack when they arrive late for school. After she returns from work and picks up Ellen at the Tenderloin Community School after-school facility, she spends some time with Ellen and crams in some studying. None of this counts as work as far as CalWORKs is concerned.

"When we get home, it's going on seven," Faulkner says. "At night, Ellen wants all this attention from me and has to wait until after I'm done studying. That usually means staying up later."

And that usually means less sleep for the first-grader — and more early-morning petulance. Last week she complained of a stomachache. Yesterday, as the two were walking to the bus stop on the way to school, Ellen begged to go back home so she could change her clothes. "It's always something," Faulkner says with equal doses of weariness and affection.

Insufficiency

Although the 1996 legislation names "self-sufficiency" as the goal for welfare beneficiaries like Faulkner, it never defines what that goal means.

That's what Diana Pearce is working on. Pearce, a professor of social work at the University of Washington in Seattle, began developing the self-sufficiency standard in the early 1990s. She's adamant that any realistic measure must take into account geographical differences.

"Right now, self-sufficiency is defined as being off [Temporary Aid to Needy Families (TANF)]," she told us. "But true self-sufficiency means being able to meet your needs without private subsidies, such as shared housing, or public subsidies, like Medicaid. It doesn't mean just doing without."

According to Pearce's self-sufficiency standard, Faulkner — a single parent with one school-age child living in San Francisco — would have to make at least \$12.32 an hour to be self-sufficient (see chart, page 35). Faulkner will lose her CalWORKs benefits if she starts earning more than \$9.65 an hour.

Pearce says most welfare recipients in job-training programs are being taught to do jobs that won't let them become self-sufficient. She tried to change that three years ago, when she helped Rep. Lynn Woolsey (D-Marin) prepare legislation that would have required job-

training programs to concentrate on jobs that earn self-sufficiency wages.

Not surprisingly, the legislation failed. "It's a radical idea," Pearce said.

Martina Gillis, advocate with the San Francisco-based Coalition for Ethical Welfare Reform and a former Aid to Families with Dependent Children (AFDC) recipient, says Faulkner's dilemma — school or benefits — is a common catch-22 for welfare recipients.

"Studies consistently show that income rises with the level of education," she told us. "The fact that you can't get a higher education proves that the real intention of welfare reform is not to move people into self-sufficiency. The main goal is to push people into any kind of job."

Carol Huber, a Tenderloin resident with two children, recently left welfare for a moderately paying job at a legal firm. During her first few months at the job, both she and her six-year-old son fell ill. She missed about three weeks of work — and was fired.

"Now I wait tables at Lori's Diner," she says.

The work-first thrust of welfare reform has never been denied. But the premise of work-first — that people with limited education and work experience can get jobs that pay the rent and feed their families if they are only pushed hard enough — has been fiercely debated since welfare reform gathered steam in the early 1990s. Now, more than three years after federal legislators voted to end six decades of eligibility-based welfare to the poor, those who doubted this assumption are pointing to the numbers.

While the number of TANF recipients has dropped 40 percent since



Empty bellies: Hungry San Franciscans line up for free food at Glide Memorial Church. A 30-city survey by the U.S. Conference of Mayors found that requests for emergency food assistance are up 14 percent in urban areas.



1996, hunger, homelessness, and overall poverty are on the rise. According to a 1999 survey of 30 U.S. cities commissioned by the U.S. Conference of Mayors, requests for emergency food assistance increased by 14 percent, requests for emergency shelter in urban areas increased 11 percent, and requests for assisted housing jumped 74 percent between 1997 and 1998.

Strict requirements

The main impediments to moving people into self-sufficient employment are the work participation requirements and strict time limits imposed by the federal TANF regulations.

Under the old system, eligibility for welfare benefits was based exclusively on income — job training was not required. That all changed in January 1998. The federal government now issues block grants to states, which they can spend on cash assistance or other services, such as child care and employment assistance, for needy families. Although the law was purportedly designed to give states flexibility, they are bound by several new requirements — requirements that can make that goal of self-sufficiency harder for recipients to achieve.

First and foremost, they have to place a certain percentage of people in some type of work activity. That's loosely defined — it can mean education or substance abuse treatment. But it gives states an incentive to push recipients into work before they've obtained marketable skills.

Second, they're bound by federally imposed time limits. After collecting benefits for two years, recipients have to work in an unsubsidized or community-service job (see "Giving to

Charities," page 47) to continue to collect their grant. And after five years, they're denied benefits for life.

Critics of the 1996 legislation pointed out that the work-first emphasis and strict time limits would force welfare recipients into low-wage jobs, then leave them without enough money to support their families when they hit their time limit.

And those strict regulations are often applied with no concern for the realities of people's lives. Until June of this year, Susan Larara and her child were receiving CalWORKs. But some three months ago she left the welfare rolls, fed up with all the hoops she had to go through to get her check.

The last straw came after the single-room-occupancy hotel she and her child were living in burned down. She says she couldn't get the San Francisco Department of Human Services (DHS) to give her a break.

"They expected me to continue working, even though we had no place to go, in order to get my check," she said. "I'd rather take two low-paying jobs and get the supportive services."

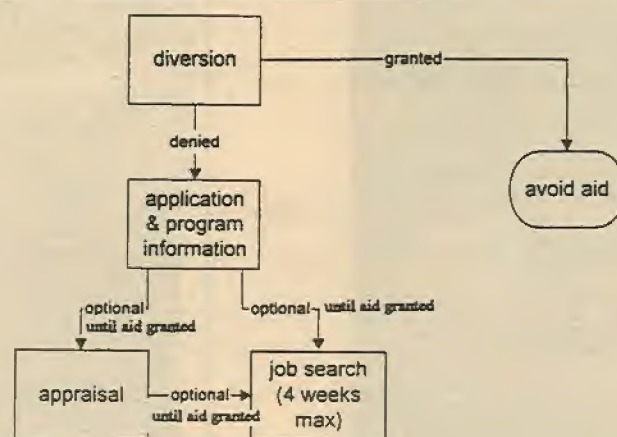
She is now working part-time as a counselor at the Children's Council, which provides CalWORKs recipients and other low-income parents free child care, and as a desk clerk at Mercy Charities. Although she is off the dole, she is far from self-sufficient. She still relies on the transitional services — child care and MediCal — that are offered to former CalWORKs recipients for up to two years after they leave welfare. Like many former welfare recipients who draw on these transitional services, Larara is likely to fall even deeper into poverty after those two years are up.

Continued on page 36

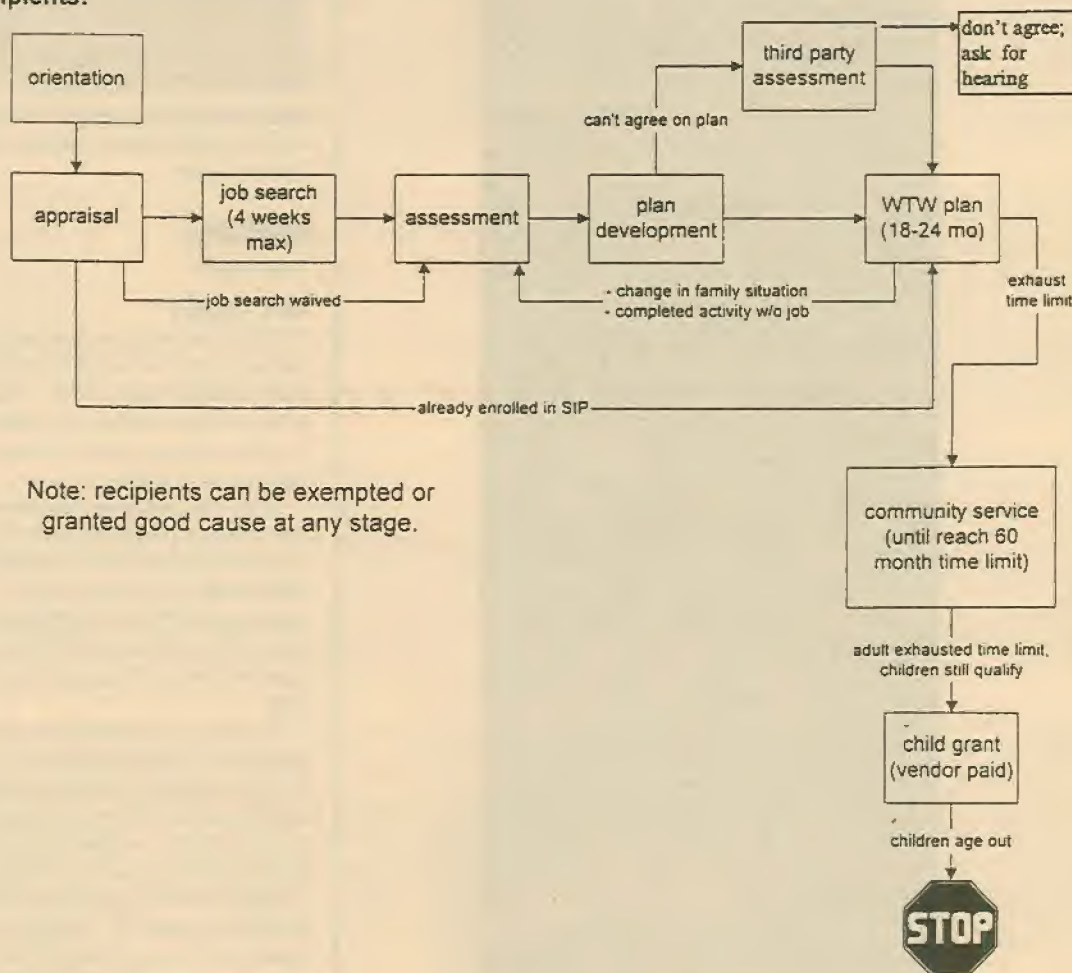
CalWORKs welfare-to-work sequence

Work flow: These flow charts show the various steps that CalWORKs applicants and recipients must go through to receive benefits through the program.

Applicants:



Recipients:



Note: recipients can be exempted or granted good cause at any stage.

SOURCE: EMPLOYMENT LAW CENTER

Self-sufficiency worksheet

Cost of living: This chart shows the average monthly expenses for single adults and adults with children in San Francisco, as well as hourly and monthly earnings required for self-sufficiency in 1996. Note how the hourly-wage figure rises and falls; a single parent must earn nearly twice as much as a single adult or those in a two-adult household to remain self-sufficient.

	One adult	One adult, one child (preschooler)	One Adult and two children (preschool and school-age)	Two adults, two children (preschool and school-age)
Housing	751	950	950	950
Child care	0	560	832	832
Food	125	206.5	321.95	464.05
Transportation	62.5	62.4	62.4	124.6
Medical Care	77.35	139.03	157.68	206.35
Miscellaneous	101.57	191.79	232.4	257.72
Taxes	257.7	481.14	588.44	631.7
Earned Income Credit (-)	0	0	0	0
Child Care Tax Credit (-)	0	-40	-80	-80
Monthly self-sufficient wage	1,375.00	2550.86	3064.87	3386.62
Hourly self sufficient wage	7.81	14.49	17.41	9.62

SOURCE: DIANA PEARCE, CONSULTANT FOR WIDER OPTIONS FOR WOMEN



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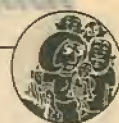
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GUARDIAN PHOTO BY FRED VERHOEVEN



Cash queues: Long lines are a sure thing on the 1st and 15th of each month, when welfare recipients cash checks at places like Money Mart Check Center at Market and Seventh Streets.

Welfare

From page 35

Low wages

It's still a bit early to determine how welfare reform — which has only been fully in effect since 1998 — has directly affected welfare recipients. So far, the numbers show that more recipients are working.

Since 1993, when the first state welfare reform programs were implemented, 6.8 million U.S. families have left the rolls. According to the U.S. Department of Health and Human Services, 70 to 80 percent of former recipients have left because they found jobs.

And the number of people working while they collect benefits has grown. In 1998, 23 percent of the eight million recipients of TANF were employed, up from 7 percent in 1996. There was a similar rise in the earned monthly income for TANF recipients. In 1998 the monthly income for a typical TANF family was \$553, up from \$465 in 1996.

Champions of the 1996 welfare law, including President Bill Clinton, constantly point to those numbers as proof of welfare reform's success. But critics of the law are wary.

"It's not surprising to see that more and more people are getting jobs: people want to work," says Ilana Berger, an activist with People Organized to Win Employment Rights (POWER), a San Francisco group that advocates for welfare recipients. "But what's going to happen to them when their five-year time limit is up? Their low-wage job is not going to be enough when they're no longer getting their [TANF] check."

Although very little data has yet been compiled on former welfare recipients, early studies suggest Berger's concerns are well founded.

A recent Urban Institute study of former TANF participants offers the most comprehensive data. Former re-

cipients are making an average of \$6.61 an hour.

The state doesn't keep track of the financial status of former CalWORKs recipients. But a report from the San Francisco DHS, issued last June, showed that San Franciscans receiving CalWORKs benefits are making, on average, almost exactly the same amount as former TANF recipients nationwide — \$6.60 an hour.

The county doesn't keep track of the wages of welfare recipients who have left due to employment. But we can get an idea of the minimum amount former recipients are making if we look at the maximum allowable income under CalWORKs. A three-member family could be making as little as \$11.54 an hour and not be eligible for cash assistance. A family of four maxes out at \$13.41 an hour.

Those wages are far below what is needed to live without government subsidies in San Francisco. According to Pearce, a San Francisco family with one adult, one school-age child, and one preschooler requires at least \$17.41 an hour. That rate increases depending on the child's age and the number of parents.

Smoothing the road

"If you look at the programs that San Francisco county has implemented, it's clear that [DHS director Will] Lightbourne really believes that the goal should be to move families to self-sufficiency," Jean Ross, of the California Budget Project, told us.

In many ways, Ross is right. San Francisco has done a lot more than most counties to smooth the road from welfare to work, spending about \$4 million in general funds on support services and job-counseling programs since welfare reform took effect in 1998.

Millions of dollars have been poured into job training, placement, and re-

tention programs. More than \$200,000 has gone to hire client advocates, DHS employees who help recipients navigate the system and fight for their rights. The county gives welfare-to-work participants Muni Fast Passes to help them get to their jobs. There are extra funds set aside to help people buy clothes for an interview or books for a class.

The county recently instituted another program for welfare recipients — setting aside \$200,000 in scholarships for recipients like Faulkner, who want to get a four-year degree but can't because of federal time limits.

Lightbourne praises San Francisco's willingness to fund programs for welfare recipients. "In the county I was at before," he said, referring to Santa Cruz, "the general fund was off limits [for welfare-related programs]."

Still, Ross says, thanks to the federal government, most people won't be able to get the skills they need to get a high-paying job before their time limits run out. "Unfortunately, the superstructure wasn't crafted in such a way to allow those goals to be met," she said.

Some are less willing to let the county off the hook. They point to the fact that San Francisco's County Adult Assistance Program (formerly General Assistance) mimics the draconian federal system in many ways.

In April 1998 the Board of Supervisors voted 6-4 to "reform" the county's welfare program, acting on a recommendation that came from Lightbourne and Mayor Willie Brown. Recipients of CAAP who are deemed able bodied and employable are now required to work for 32 hours a week. If they don't, their monthly benefits are cut by \$68 and they're barred from substance-abuse and mental health treatment. They still have to pay off their benefits by doing city jobs for minimum wage in the workfare program — which doesn't count as work experience.

The county increased the G.A. budget by \$2.5 million in 1998 to pay for support services. But CAAP recipients raise some of the same concerns voiced by people on CalWORKs: there aren't enough living-wage jobs, nor adequate training for such jobs.

"There was no compulsion by the federal government for San Francisco to develop the CAAP program," says Steve Williams of POWER. "They decided to do it because they wanted it to mirror the federal program. So San Francisco, bastion of liberalism, had Newt Gingrich writing its welfare policy."

Williams says the problems with state and county welfare programs reflect welfare reformers' flawed premise that all it takes to survive is a job.

"The fact that San Francisco is losing living-wage jobs by the thousands and those jobs are being replaced by service-industry minimum-wage jobs that pay no benefits," he said, "is something the department doesn't factor into its equation." ♦

A. Clay Thompson contributed to this report.



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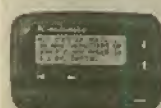
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news

33rd anniversary special



GUARDIAN PHOTO BY EMILY NATHAN



Mission accomplished: At the Express to Success Center, a job-preparedness program run by the Department of Human Services, Michelle Coles (left) receives praise from a center worker for finding a job sorting mail for Ace Mail. ESC is just one of myriad skills training programs available to those who receive public benefits.

Training in vain

Welfare is no longer about helping people survive. Now it's about multimillion-dollar job-training programs that don't work. *By Lucia Hwang*

Gladys Mercado's path from a year and a half on welfare to a full-time job as a nurse assistant sounds like a welfare-to-work success story. After Congress passed laws in 1996 requiring welfare recipients to work or move toward work to get aid, Mercado, 23, signed up in August 1998 for a certified nursing assistant/home health aide training program run by the nonprofit group Arriba Juntos. She finished the course last November and got hired by a nursing home, which pays her \$8.50 an hour plus benefits. Soon she expects to move to a job at St. Luke's Women's Center that pays more than \$9 an hour.

"If it wasn't for [Arriba Juntos], I don't think I would have built my goals up," Mercado told the *Bay Guardian*. "This has helped me a lot."

But for all her success, Mercado is still struggling. She and her two-year-old daughter live in a single room barely big enough for her bed, in a Mission house they share with four other people. She'd love to move into her own apartment, but on her salary she can't afford to save enough for a security deposit.

And with the possibility of higher wages comes the possibility that her daughter will no longer be eligible for subsidized health insurance and child care. If that happens, she doesn't know how she'll afford to have Kimberly looked after.

"I'm happy and I'm also scared and

depressed, because when [I'm in] this new job, I don't know if they are going to cut me off," she said.

San Francisco started its first round of welfare-to-work programs last summer. So far the county has contracted to spend more than \$11 million on such programs — and the results have been dismal. Some three-quarters of the people who've been through the programs haven't found jobs. Most of those who have, like Mercado, are stuck making poverty wages.

Meanwhile, thanks to federal decree, millions of dollars that might have helped those people pay their rent are being used to finance failing programs instead. The Private Industry Council (PIC) — the nonprofit that allocates welfare-to-work funds in San Francisco — expects to spend more than \$1.3 million on administration over the next three years.

No information

Of the 1,365 state and county welfare recipients who participated in San Francisco welfare-to-work and other government-funded programs, about half finished their programs and about a quarter got jobs, according to the PIC. For that quarter, the average hourly wage is \$8.50, for an average of 36 hours a week. Those who dropped out had to find other ways to meet their work requirements — or risk losing their benefits entirely.

The county is spending millions of dollars — from the state, the federal government, and its own General Fund — on these programs. This week it expects to allocate more than \$4 million for the next three years.

So why do those programs place so few people in any jobs at all — even low-wage jobs like Mercado's?

No one agrees on what "good" placement rates should be. Everyone we talked to stressed that these programs are designed to serve the people who have the most trouble finding and keeping a self-supporting job.

But the PIC isn't doing much to track what happens to welfare recipients who go through its programs.

"What I find most disturbing, even though I know this isn't the easiest population, is that we assume eighty percent of these people will drop out and we just feel bad about it," Steve Bingham told the *Bay Guardian*. Bingham, an attorney with the San Francisco Neighborhood Legal Assistance Foundation, has been following the job-training programs. He's concerned that the people who run them are overly complacent about the low numbers — that they aren't doing enough research to find out why participants aren't making it through the training and into jobs.

PIC interim president Ray Holland told us that a small group of subcontractors has developed a questionnaire to

Continued on page 41

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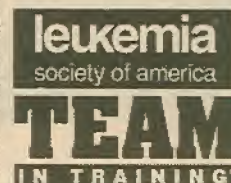
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Job training

From page 38

collect data on people who exit the programs. Although Bingham helped develop the form, he thinks it's too little, too late.

"If I were the PIC, evaluations, exit interviews, focus groups, surveys would be very important, even for people who have succeeded," he said. "Why don't they have anything in place?"

Get a job, then get trained

The 1996 laws were all about prodding welfare recipients into jobs. The thinking was this: offering people welfare encourages them to be dependent on the government. The answer: make all able-bodied people work for their checks, and cut off their aid after a time limit.

In the county CalWORKs system, recipients formulate an "employment plan" from a list of approved work-related activities to fulfill the requirement that they work 32 hours a week. To help them get into work, in 1997 Congress earmarked \$3 billion for welfare-to-work programs over the next three years, to be administered by nonprofit corporations all over the country called Private Industry Councils (PICs). PICs typically channel money to nonprofit community groups; these groups may train people for a job in a particular industry, work with employers to hire their graduates, try to help people keep their jobs by troubleshooting problems that arise, or help people advance in their job or switch to a different one.

Although the idea behind these programs sounds straightforward, developing and executing them is anything but. "It's bureaucracy to the nth degree," Holland said with a deep sigh. "There's a tremendous degree of micromanagement by the federal government."

Programs that use federal money are subject to a bewildering array of regulations — particularly limits on who is eligible. To serve people who would be excluded by those limits, San Francisco has spent much of its own money on training — but from this point on, the county's welfare-to-work programs will be more dependent on federal money.

Perhaps the toughest criterion is the requirement that the programs focus almost exclusively on training welfare recipients who've already proved themselves willing to work by getting jobs.

"The idea that people will subject themselves to additional training after work or on weekends and do all this stuff when they're already working full-time is far-fetched," Tony Lugo, executive director of Arriba Juntos, told us. The PIC's Holland and Will Lightbourne, who runs the county's Department of

Human Services, said they hope to develop programs that either pay folks to do additional training or use some of their work hours for training.

Craig King is the executive director of San Francisco Vocational Services, a nonprofit that provides employment services to state and county welfare recipients. He blames federal requirements, particularly the "work-first" mandate, for the failure of job-training programs in moving people into living-wage jobs.

Because participants have to be employed while they receive training services, King has created an on-the-job training program. He hopes to teach people clerical skills while they get work experience. The program has flopped. Of the nine welfare recipients who have been referred to his organization by DHS, none have completed the program.

King says there's a host of reasons why: some had trouble finding child care; others were facing violence at home; still others simply don't have good work habits.

"We are faced with a fundamental dilemma," he told us. "We are being asked to deal with people who need skill training, many of whom have never been in the work force, whose parents may have never worked and have no background on what it means to be in the work environment. And many have tremendous barriers like substance abuse and domestic violence. But the federal government is saying we have to put them to work, then train them."

Too many rules

In addition to the work-first mandate, PICs have to concentrate on people who meet certain criteria. They must spend 70 percent of their funds on services for people who have been on aid for more than 30 months and who meet two of the following criteria: poor work history, a substance abuse problem, and no GED or high school diploma. Thirty percent of the money needs to be spent on people in danger of long-term dependency. But many recipients who desperately need job skills and employment help don't meet those tests. For example, someone might have a diploma but still read and write very poorly.

Other problems include the federal and state governments' failure to define crucial terminology, retroactive applications of rules, paradoxes between new and existing rules, and a requirement that all subcontracting agencies be picked from a single state list of eligible providers, potentially shutting out innovative but novice nonprofits. PIC and community organizations end up cobbling together various sources of funding for programs, which complicates every-

thing from reporting requirements to payment (see "Giving to Charities," page 47). Preparation for implementation next July of the Workforce Investment Act, federal legislation passed in 1998 to streamline and consolidate workforce development funding and programs, upgrades San Francisco's headache to a migraine.

And for all the state and federal investments in job training, San Francisco has still contracted to spend more than \$3 million from its General Fund.

"This is a lot more than we wanted to spend by this time," Holland told us.

How many people can such programs be expected to turn around? How much should we spend trying to place them in jobs — and when should we concentrate on helping them survive?

Learn to work cheap

It's easy to get so mired in these questions that we forget about reality. This is Gladys Mercado's reality: compared with other former welfare recipients she earns a respectable wage, but that wage isn't nearly enough to allow her to progress to bigger and better things. In her current job, her logical career path is to become a registered nurse, but she says she's so busy worrying about the present that she has no time to plan for the future.

Mercado is still poor, just not as poor — and if multimillion-dollar training programs can only make a few participants slightly less poor, antipoverty activists say, then that's not good enough. The answer, they say, is to train people for living-wage jobs. Studies by labor-market researchers show that jobs that pay up to \$20 an hour are in telecommunications, high-tech manufacturing, multimedia, and construction. Those are viable jobs for welfare recipients: they require training, but the training isn't too difficult and doesn't take years.

But those aren't the jobs most San Francisco welfare recipients will be trained for. A look through the 64 bids submitted to the San Francisco PIC for the next three years shows that the vast majority of community nonprofits proposed placing participants in jobs that pay \$6.50 to \$8 an hour. A few groups want to train people for construction, multimedia, and telecommunications jobs — but almost all the other programs focus on clerical, food service, quasi-medical, hotel, and customer-service work.

Will the people who go through those training programs find their way out of poverty? If the programs' current placement rates hold, half will drop out of the program before finishing, exhausted from going to job training while working and raising kids. Half the rest will finish the program but won't be able to find a job afterward.

And the few who finish the program and get hired will find themselves where Gladys Mercado finds herself now: struggling on the edge of poverty.

Asked what it would take to be financially stable, Mercado said, "Actually, what we basically need is for them to pay us more." ❖

Patty Lemley contributed to this report.

Programs that use federal money are subject to a bewildering array of regulations — particularly limits on who is eligible.

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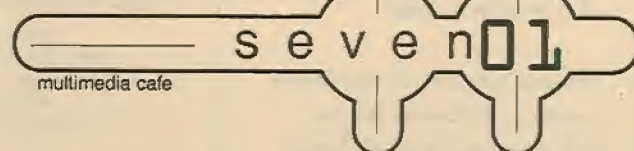


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English spoken here

The bar is higher for limited-English welfare recipients. *By Lucia Hwang*

In September, Xiao Juan Li was looking for a new start and decided that she and her family needed some help.

Since she and her husband moved to San Francisco in 1992 from Canton, China, Li has worked primarily for a Third Street garment factory sewing clothes for minimum wage; her husband, Jia Ming, has worked in construction. They have two sons, one two years old and the other seven months. After their youngest child was born, Li said, her husband had a hard time finding work. A friend suggested she apply for public assistance, or CalWORKs (formerly Aid to Families with Dependent Children). Li had never considered welfare before, but she hoped it would be a way for her family to make ends meet until she found a better job.

"I thought, 'If they are willing to help me watch my children, then I'll be glad to go learn English and find work,'" Li, 32, said recently during an interview conducted in Mandarin while she was on break from her English as a Second Language (ESL) class. "I hope I can find a different job, not making clothes." Li would like a job in child care — back in Canton, she taught kindergarten.

Li is one of thousands of hopeful San Francisco CalWORKs recipients trying to improve their English and struggling to support their families. However, because welfare laws don't recognize how necessary English-language skills are to navigating the system and getting a decent job, many of these people are falling through the cracks.

Limited-English proficient (LEP) clients comprise a whopping 39 percent, or more than 2,700, of the 7,077 people receiving CalWORKs aid in San Francisco, according to July 1999 statistics from the city's Department of Human Services (DHS). Despite the numbers, advocates say, the current system doesn't address the needs of LEP clients. According to Jeanne Brooks, who handles bilingual issues for DHS director Will Lightbourne, there are only 964 enrollment slots available in CalWORKs programs specifically tailored to LEP speakers. She said she was unable to determine

how many slots are available to LEP speakers in programs designed for those proficient in English.

Worse yet, advocates charge, some programs use up valuable time in a client's five-year maximum benefits period without helping them achieve their goals.

"For limited-English clients, [CalWORKs] is grossly deficient in the range of activities people can partici-

tion, job training, and other services are greatest.

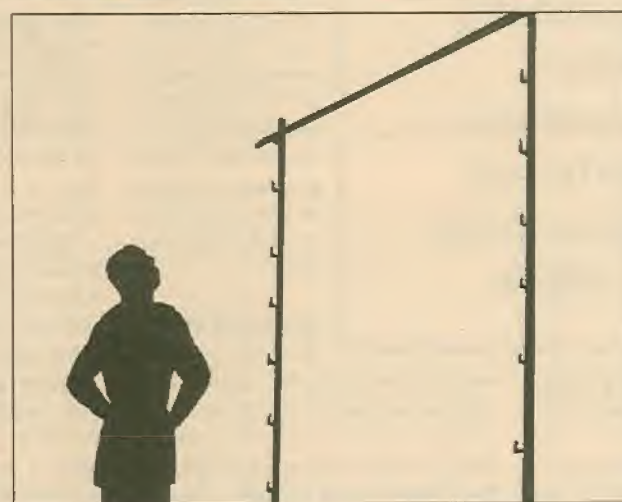
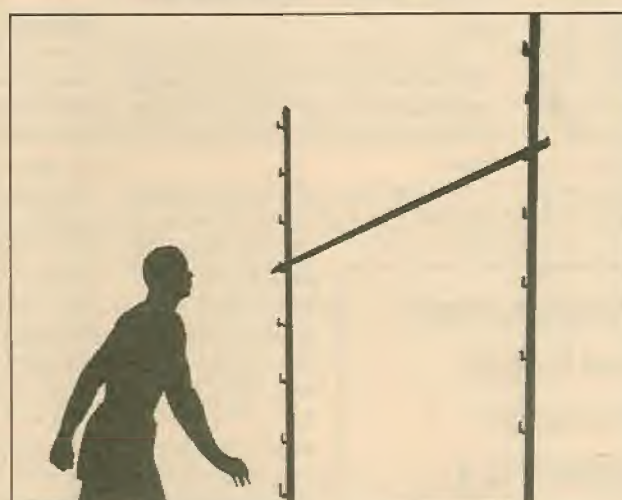
After two years, Li must either have a job or participate in a community service program or she will no longer receive benefits.

Berger says LEP clients have a much higher chance of wasting time in inappropriate programs during those crucial first two years. The main reasons, she says, are inaccurate assessments of LEP clients' needs and poorly designed programs. As an example, she mentions a welfare-to-work program run by the nonprofit group Catholic Charities.

Catholic Charities has a \$300,000-plus contract through the Private Industry Council, a nonprofit corporation that administers many welfare-to-work contracts in the city, to provide DHS with a nine-month welfare-to-work program. The program is split into three-month-long components: ESL classes, job search activities, and post-employment services.

Berger says the program's predetermined activity structure means participants can languish in a long job search period — with little or no caseworker review — while valuable time ticks away.

Most CalWORKs recipients routinely get four weeks of job-search time that does not count against their two-year benefits limit.



Formidable obstacle: Welfare reform is a challenge to begin with, but for those who speak limited English, it can be even more daunting.

pate in," said Jodie Berger, project director of the Welfare Advocacy Project at the Employment Law Center—Legal Aid Society of San Francisco. "People are not getting properly served and are using up their time without getting anything."

For example, many people cannot access appropriate programs because of a lack of comprehensive bilingual services at DHS. They spend months navigating the system; all while time is ticking away on the benefits clock.

Under federal welfare legislation, people can receive a maximum of five years of assistance over their lifetime. Under CalWORKs rules, the first two years of aid are especially precious periods: work requirements are most flexible and opportunities for educa-

For the CalWORKs clients enrolled in the Catholic Charities program, however, the entire three-month job search period counts against the clock.

Brooks said the Catholic Charities program is "not unusual. It's right in line with other employment training programs."

Berger said she thinks three months is too long to spend on a job search unless an individual requires it. "If you haven't found a job after four weeks, you need something else," she said. "More ESL or more training. You need to be reassessed."

"One of my clients spent at least six months [at Catholic Charities] doing a mishmash of ESL, job search, and job club, before they ever looked at sending her to one of the training

GUARDIAN ILLUSTRATION BRIAN CLARKE



programs," Berger said.

Catholic Charities told the *Bay Guardian* that when it first began the program, last July, it was unprepared for the large number of referrals it received from DHS. Since then, said Christopher Martinez, the administrative coordinator for programs at Catholic Charities, clients are receiving more individual attention.

"In the very, very beginning, I think a lot of people fell through the cracks," Martinez said.

But to Berger, the Catholic Charities program is indicative of a larger problem: the county welfare system's seeming inability to thoroughly assess LEP recipients.

Ideally, caseworkers should do an in-depth evaluation of recipients' English skills, job skills, work history, needs, barriers, and career interests. Then they should help clients develop a plan to get employed and constantly monitor their progress so that if things aren't working out, adjustments can be made without the recipient wasting valuable benefits time.

But at DHS, there is not even a formal process for assessing ESL levels, according to Julie Bayley, manager of education and training at Jewish Vocational Services.

And because there are so few ESL training programs, Berger said, some caseworkers often place recipients into all-English speaking programs that are a waste of time.

What wouldn't be a waste of time is learning English. Building a limited-English speaker's language skills is crucial to helping him or her find a decent job. In fact, many LEP clients try to improve their English on their own by enrolling in ESL courses. Unfortunately, those courses don't "count" toward CalWORKs' 32-hours-a-week requirement of approved activities unless they issue a certificate or degree.

Berger said caseworkers can assign much more ESL than they are doing but they don't, in many cases, because they are unaware that they can.

DHS says expanding LEP program options is a priority. In the Request for Proposals it and the Private Industry Council issued in August for the next three years' worth of programs, the county says it placed a heavy emphasis on soliciting programs to serve LEP recipients. "Things are changing right as we speak," said Janet Diamond, a special assistant on welfare reform at DHS.

Diamond said a much tougher problem has been how to create welfare-to-work programs for LEP clients within the constraints of federal eligibility requirements.

Federal law requires welfare-to-work dollars from the Department of Labor to be earmarked for recipients who are "hardest to serve," that is, those who have received aid for at least 30 months and who meet two of three requirements: they must have a poor work history, a substance abuse problem, and no GED or high school

diploma.

Diamond said LEP clients have a hard time meeting the necessary requirements. She said federal legislation is pending that would relax these eligibility requirements.

Even if LEP recipients are lucky enough to make it into vocational training programs, many of these offer training for jobs that rarely pay more than minimum wage.

Navigation problems

Just navigating the welfare-to-work bureaucracy is a significant obstacle for many LEP clients. For example, although many DHS materials are translated into Chinese, Spanish, Vietnamese, Russian, and Cambodian, some important ones are not.

DHS records show that as of March, many key documents — including the explanation of requirements for approval of "Self-Initiated Education or Training Programs," a resource list of San Francisco mental health and substance abuse service providers, and transportation reimbursement claim forms — were not translated.

Li and another classmate, Tuong Te, who asked that only his first name be used, said that almost all the materials DHS mails to their homes are in English.

Li said that if she doesn't understand the notice, she calls her caseworker for clarification. However, advocates say many clients rely on neighbors or their children for translations — and they often end up with inaccurate information.

A report released this April by Equal Rights Advocates, a San Francisco-based group that fights to end discrimination against women, illustrates the difficulty experienced by LEP clients in the Bay Area.

The study, "From War on Poverty to War on Welfare: The Impact of Welfare Reform on the Lives of Immigrant Women," surveyed 75 Mexican American and 75 Vietnamese American female CalWORKs recipients in Santa Clara County and found that they received fewer services than English-speaking recipients.

It found that the women felt they would need more time to complete ESL and training programs than allowed under CalWORKs, that they didn't understand what CalWORKs services they were entitled to and thus received fewer services. The women also spent the majority of their aid on housing.

"Many of the women did not have a good handle on English and needed more English classes to get the kind of jobs they needed," said Doris Ng, the Equal Rights Advocates staff attorney who wrote the report.

"The ones who got jobs were getting low-paying jobs, or jobs they had in the past, which is really the reason they are on welfare in the first place," she continued. "We have to do better by people with limited English skills. We can't set them up for failure. They don't have time for that." ♦

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October 1999 7



GUARDIAN PHOTO BY FRED VERHOEVEN



Family matters: Anthony and Freetta Holmes, with son Dauris, 3, say job training from the Renaissance Entrepreneurship Center got them nowhere.

Off course

Anthony Holmes is a job-training success story. That hasn't helped him.

By Angela Rowen

It was supposed to be a proud moment for the Private Industry Council (PIC), the nonprofit that oversees San Francisco's welfare-to-work programs. Anthony and Freetta Holmes, a married couple who have been on welfare for more than a decade, were being honored for their outstanding performance in a course designed by the Renaissance Entrepreneurship Center, a group that contracts with the PIC to provide job training for low-income people.

As PIC board chair Craig Martin gushed about how much the exemplary students had learned from the program, it was clear that the award was not so much for the Holmeses as it was for everyone who had given these poor and uneducated welfare recipients a shot at the American dream. Thanks to Renaissance — and, by extension, the PIC — Anthony and Freetta were on their way to realizing the promise of welfare reform. After completing Renaissance's 12-week course on how to be an entrepreneur, it was implied, they could now open up the family business they had always wanted.

It only took Anthony Holmes a few words to slice through that illusion. Placing his plaque down on the table in front of him and stepping up to the mic, he calmly declared to the PIC board members seated in front of him, "I don't need awards; I need funding."

Renaissance, Mr. Holmes said, had let him down. After graduating from the program, he was still missing the most important link to self-sufficiency. To realize the promises of Renaissance, he needed a substantial amount of start-up capital. Without it, he would never be able to put his course work into practice.

An uncomfortable stillness enveloped the room. The members of the PIC board were rapt while Holmes spoke; when the award presentation ended, they quickly moved on to other matters on the agenda.

If Renaissance president Claudia Viek was embarrassed, she hid it well. When Mr. Holmes was done with his rebuke, she followed him outside the room.

In the lobby, Viek and Mr. Holmes spoke about the family's predicament.

In a conversation that was at times combative, Mr. Holmes demanded to know if there were low-interest loans or other financial help for people on welfare to start their own business.

Implicitly, he raised a broader question: are there viable alternatives to the dominant welfare-to-work schema, which pushes people to learn low-grade skills so they can get low-wage jobs that won't lead them out of poverty?

Get a job, lose your house

The Holmeses have always known the dominant model wouldn't suffice. The couple and their seven children live on less than \$1,500 a month. Anthony and Freetta will lose their benefits in October of next year if they don't find jobs, although they'll still collect some aid for their children.

"What am I going to do, go out there and get some job at McDonald's?" Anthony Holmes asks. "I've got seven children to feed. Even if we're both working, that ain't going to cut it. That will just get us homeless."

He's not being unduly pessimistic.

Six years ago, when the family was living in Stockton, Mr. Holmes got a low-paying job through Greater Avenues to Independence (GAIN), a state program that provides job training and placement to low-income people.

Thanks to that increase in the family's earned income, the Holmeses' child-support benefits were cut by \$500 a month and their food stamps were reduced. Unable to pay rent, the Holmes family found itself on the street.

"We are not taking that route again," Freetta Holmes told us. "We need something for the family, for our children's future."

The Holmeses had hoped Renaissance could help lift them out of welfare dependence for good. They jumped at the chance to enroll in the program: For years, the couple had dreamed of opening a beauty supply store and hair salon. Both are licensed cosmetologists, and Mr. Holmes has 18 years' experience as a hairdresser.

The couple completed two classes over about a six-month period and have collected eight awards for being excellent students. They admit that the course gave them a better idea of what it takes to start a business, but say they were promised more.

"We were told that we would be eligible for low-interest loans," Mr. Holmes told us. "They misled us. I think they thought we would just drop out of the course, that we would give up."

Viek says Mr. Holmes's anger, while understandable, is misplaced. "The re-

ality is, most banks require you to have a significant amount of start-up money; you need some type of collateral," she said. "That can be hard to raise if you have a large family and are on welfare."

Worthless paper

A couple of weeks after the awards ceremony, the Holmeses got some extra help from Renaissance. Viek and a financial consultant agreed to present the couple with a step-by-step plan outlining how they could earn and save enough money to build equity for small loans. The plan suggests putting their savings in an Independent Development Account, a new program that enables welfare recipients to save money without losing their benefits.

"It is doable," Viek told us. "But since these are very small loans, it will grow gradually."

To get the savings account, the Holmeses will have to attend another course, to learn how to budget. They say they learned that at the two Renaissance courses they've already taken. They're frustrated by the endless bureaucracy of the welfare industry.

"They've wasted my time. I'm starting to think that all of this was just a bunch of worthless paper," Mr. Holmes says, paging through a binder filled with old homework assignments — some of them on how to budget. "Everyone — Claudia Viek, Renaissance, the PIC — got paid except me."

As the Holmeses' situation suggests, the new system is far better at herding the poorest Americans into the cheap labor force than it is at promoting real economic self-determination. Anthony Holmes and others have wondered if welfare reform has replaced one plantation with another — if dependence on modest government handouts has given way to dependence on meager paychecks from corporations.

Da'Mon Van has been a PIC contract administrator for two years. He is responsible for revising Renaissance's contract every year. Van, an African American, has taken a special interest in the Holmeses, who are residents of Bayview-Hunters Point.

"This is a neighborhood that is already overrun by businesses owned by people from outside the neighborhood," he said. "It's also an area that is getting a lot of attention now, with the construction of the ballpark and other projects. I would like to believe that the people already in that community would benefit from that, and I would like to believe that people on public aid could finally actually get a shot at opening up their own businesses and bringing about real community building."

At the end of our interview, Holmes held out a recent article in the *Bay View* newspaper, about a proposal to build a Rite Aid in Bayview. "See," Holmes said, shaking his head, "these are the kind of businesses that they want to support. But there's nothing out there for someone who wants to start a family business in his own community." ♦

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Giving to charities

The Community Jobs Initiative gives nonprofits a useful source of free labor. *By Angela Rowen*

Welfare reform has cut Victoria Moysten's workload in half. Her new clerical assistant, a CalWORKS recipient who works 32 hours a week, "is a godsend," she says. "It's now two people doing the work of one."

But Moysten's new assistant wasn't sent by God. She was sent by the county's Department of Human Services through a pilot program called the Community Jobs Initiative.

The program, which began in January 1999, is designed to give welfare recipients a bridge to unsubsidized employment. Under the CJI, CalWORKS recipients who

haven't fared well in other job training programs work in San Francisco nonprofit organizations for up to nine months. After that, they are expected to find unsubsidized employment — presumably equipped with skills they obtained at the nonprofit. The nonprofits don't pay them; their wages come from CalWORKS grants that are funneled through the Private Industry Council.

In essence, the program provides free labor to nonprofit organizations, many of them strapped for cash. As Moysten, the employment and training coordinator at nonprofit housing organization Tenants and Owners Development Corporation, put it: "With nonprofits, there are few people doing a lot of work, and those organizations don't have the capital reserve that the for-profit sector have."

Critics of welfare reform aren't happy with CJI. Ilana Berger is an activist with People Organized to Win Employment Rights, a group that has fought to get equal pay for workfare workers, who do city work in exchange for their General Assistance grants. Berger says the CJI program "is basically workfare. They're not going to be getting skills that people are going to be able to use to get living-wage jobs. They're low-grade skills, clerical, janitorial stuff. It's just going to become a way that nonprofits can get cheap labor."

By next year, the program will become the last resort for CalWORKS recipients who have reached their two-year time limits. According to federal and state law, CalWORKS recipients must find jobs after two years or enroll in community service to continue getting their grant.

Department of Human Services director Will Lightbourne defends the



Help wanted: Although there seem to be plenty of job opportunities posted at the welfare office at 50 Van Ness, most are low-wage positions with little potential for advancement.

program, saying the comparison to workfare doesn't hold up. For one thing, he says, recipients are earning a paycheck rather than just getting a monthly grant. That means they're eligible for the earned income tax credit, which can increase their monthly income by \$140 to \$170 a month. Second, participants have more say in where they work — they can choose from some 85 nonprofit agencies. "Our goal is to provide a lot of options," he said.

CJI defenders also argue that the CJI program prohibits nonprofits from displacing regular employees with CJI participants. But Lightbourne admits there is no way to enforce the requirement.

Mia Simpson, a case manager at Goodwill Industries, which has a contract with the county to provide job training and placement services for CJI clients, also supports the program. She told us that CJI, unlike workfare, offers hard-to-serve CalWORKS recipients supportive services, such as substance abuse treatment and domestic violence counseling. She also said the work experience is more valuable than workfare experience.

"With CJI, you don't see yourself as an outsider," she said. "You are included into the mainstream, able to go to staff trainings, retreats, opened up to a whole new world. And with that experience, you can get hooked up to other job opportunities."

Two nonprofits — Goodwill and Community Vocational Enterprises — will administer job training, placement, and retention services to CJI clients. Goodwill will receive \$466,222 in county and federal money to provide employment counseling to 134 clients over two years. Community Vocational Enterprises gets about \$220,000 for its 67 clients.

By next year, the Community Jobs Initiative will become the last resort for CalWORKS recipients who have reached their two-year time limits.

Those organizations get reimbursed if they place a certain number of people in unsubsidized full-time jobs. But those jobs don't necessarily pay a living wage: they need only pay \$6.50 an hour.

Goodwill and CVE also get a little extra help. They're each allowed to place up to half the CJI participants in their own organizations.

According to the contracts with Community Vocational Enterprises and Goodwill Industries, 200 CalWORKS recipients will be placed in the program by December 2001. As of June 1999, when the last report was issued, DHS had referred 83 clients to the program. 67 of them enrolled in CJI; 36 of those were placed at a nonprofit. As of August, six had completed their stint at the nonprofit, and all had found full-time unsubsidized jobs. They're making an average of \$9.60 an hour. ♦

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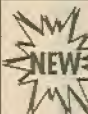
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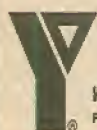
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news

33rd anniversary special



On the streets: The future of American journalism is being worked out in San Francisco with a large, vigorous cast of alternative and niche papers.

Brugmann's Law

Printing the news and raising hell in an era of monopoly chain-owned dailies — and (alas) weeklies. *By Bruce B. Brugmann*

When Paul Simon, the bureau chief for the Associated Press in Omaha, invited me back to Nebraska to give a speech to the AP daily editors of the state in early September, I quickly accepted. It was not only that he had a couple of tickets for the Cal-Nebraska game. It was that I had long ago realized that much of the origins and impetus for the founding of the *Bay Guardian* had come from my three-year stretch on the Rag, which was the campus name for the *Daily Nebraskan* at the University of Nebraska in Lincoln. I was eager to go back to my roots.

In fact, I told the daily editors, I could remember the precise moment of truth that illuminated for me the value of an "alternative" paper in a city with a monopoly daily press (then, in Lincoln, a joint operating agreement between the afternoon *Lincoln Journal* and the morning *Lincoln Star*) tied into the local power structure, then known as the O Street Gang (the local business owners along the downtown thoroughfare O Street). The O Street Gang was so quietly powerful that it once decided to fire the Nebraska football coach before anyone bothered to inform the chancellor.

I was the editor of the Rag in the spring of 1956 and had just put out an important front-page story on how one of the most controversial professors on campus, C. Clyde Mitchell, who had been under fire for years from the con-

servative Farm Bureau and others because of his liberal views on farm policy, was being quietly axed as chair of the Agricultural Economics Department.

We had gotten the tip from a student of Mitchell's and had confirmed it by talking to professors in his department who had attended the meeting where the quiet announcement had been made by Mitchell's dean. Our lead story was headlined "Ag Ec Chairman Mitchell Said Relieved of Post, 'outside pressures' termed cause." And I wrote a "demand-all-the-facts" editorial arguing in high tones that "any attempt to make professors fair game for irresponsible charges, any attempt by pressure groups unduly to influence the academic position of university personnel ... is an abridgment of the spirit of academic freedom and those principles of free communication protected in the Constitution and the Bill of Rights."

It was pretty heady stuff, back in the McCarthy era in a conservative university in a conservative city in a conservative state, but somehow the editorial crusade came naturally to me and I thrived on the controversy. Anyway, the battle was on, and I learned the power of the "independent press," even a campus paper, in its ability to break and pursue a power-structure story up against the local establishment and its JOA press allies.

The *Lincoln Journal* fired back almost immediately, with a classic front-page

story seeking to refute and bury our story, which was embarrassing to a favored big institution on the paper's beat. The daily story had all the usual we-believe-the-authorities-and-not-the-pesky-rag elements: it did not independently investigate, did not quote our story properly, did not call us, took the denial handout from the official university source, checked no further, and put out without blushing a story "scotching" the rumors of the Mitchell axing. Bang, that was to be the end of it, on to the next press release from the university's public relations office.

I knew our story was right, the daily was wrong, and the story was important, so I stoked up a campaign, with lots of instructive results. Mitchell was encouraged by our stories. Finally, in a dramatic announcement at the end of the semester, published in the Rag's final editions, Mitchell charged in a statement that the chancellor and his dean had violated his academic freedom on six counts. It was a bombshell. The proper academic committee investigated and upheld Mitchell, and the academic senate concurred (but the administration dragged out the case for a year and waited until I had graduated to release the report). Against all odds, Mitchell, the Rag, and I had won the day and an important victory on behalf of academic freedom.

And I learned how the power of the press is best exercised by an independent paper on major power-structure

GUARDIAN PHOTO BY JASON DOY



issues. At the height of my campaign, I was kept out of the Innocents Society, the senior men's honorary society, although my four subeditors and managers all made it. The blackball, the campus rumor went, came from regents president J. Leroy Welch, president of the Omaha Grain Exchange (known to our readers as "the old grainhead from Omaha"), via the university president via the dean of men, who was the advisor to the Innocents.

Spirit of the Rag

When my wife, Jean Dibble, and I founded the *Bay Guardian* in 1966 (both of us Nebraska graduates), we did so in the spirit of my old Rag campaign: to print the news and raise hell, for just causes. From the outset, we set up the *Bay Guardian* as an independent alternative and competitor to the *San Francisco Chronicle-San Francisco Examiner*/JOA daily combine. We wanted a paper that would be able and willing to take on the big stories and issues that the monopoly daily ignored.

It was the first alternative in the country to take this competitive position against the dailies, and we helped establish the precedent and standard for other alternatives that sprang up around the country to compete in one way or another with their local dailies. (There are now 120 members of the Association of Alternative Newsweeklies in cities around the country, with many more springing up all the time in the United States and around the world.)

"We are," I would say in my positioning line in speeches, "the small, locally owned, independent, competitive, alternative community-based, non-monopoly newsweekly, up against the *Chron-Ex*/JOA/government-sanctioned monopoly, backed by two of the largest private fortunes in the world, which still needs a government license and subsidy to compete in the marketplace in San Francisco. We have always had head-to-head competition, but we don't need a government subsidy to compete."

I hope that in the past 33 years we have proven the enduring value of the alternative press; that it is an alternative like no other to the local monopoly daily, presenting news, analysis, opinion, culture, good writing, and listings from an alternative point of view. That it provides substantial and growing competition to the dailies in the almost universal landscape of one-newspaper towns.

But most important, that it does in every edition what the monopoly daily cannot do and will never, ever be able to do: investigate powerful local institutions and the power structure, pursue the story, and keep the journalistic pressure on (till the end of time if neces-

sary, as we have done for years with our theme stories on the PG&E-Raker Act scandal, which developed into the Presidio privatization scandal, along with Manhattanization and overdevelopment stories, the *Chron-Ex*/JOA media concentration stories, and all the other critical stories that illuminate and attack the local special-interest forces and their policies that are wrecking San Francisco, all without proper media coverage). This ability embarrasses the hell out of the JOA brigade at Fifth and Mission. There is little that annoys them more than the fact that we can do these big stories on a regular basis and they cannot.

There are plenty of stories we may have missed along the way because of limited staff and resources, but I can think of none that we have missed because of ties to or fear of the city's power structure or city hall.

Rays of hope

The daily papers have now announced, in effect, that they are giving up fighting the alternatives for our audience and our issues — they are buying us instead. First, it was the Thompson chain buying the alternative in Lafayette, La. Then it

was the daily *Scranton*, Penn., chain buying alternatives in Detroit, Orlando, Fla., and San Antonio, Texas. Then it was the heartbreaker, the *Los Angeles Times-Hartford Courant* chain buying its local alternative competitor (the *Hartford Advocate*) and four other alternatives in the region. And now it is the most damning news of all, the *Village Voice* chain selling its flagship paper in New York and alternatives in six other

major markets, for a big price, to the expected big daily chain or media conglomerate that can pay that kind of money. Alas.

Suddenly, it seems, there will be even more daily chains able to protect the local establishments and scotch the exposé stories from independent papers. Suddenly, it seems, even the independents and alternatives will be daily-owned and will not be doing power-structure exposés that need scotching by the local dailies. Suddenly ...

But despite the toxic daily and chain viruses loosed upon the alternative press, there are saving graces and rays of hope. The *Bay Guardian*, as I hope is widely known, has never been, is not now, and never will be for sale. And we are committed to continuing to provide the editorial and business model for a new generation of entrepreneurs and innovators, in print and online, who can start up competing alternatives in cities with alternatives owned by dailies and chains, and to help existing alternatives survive, flourish, and compete effectively with the dailies and

chains in their hometowns.

In fact, the explosion of the Internet has opened up yet another competitive front, by allowing small competitors to get into the publishing business and fight the chains with very little start-up money. Already, Ken Krayske, a former *Hartford Advocate* reporter who quit in disgust over the sale, is planning to start a competing online alternative in Hartford.

I respectfully refer you to Bruggmann's Law: There is nothing more important to the health and welfare and open dialogue of a community than an independent alternative newspaper competing vigorously with the monopoly daily (and its mainstream allies in TV, radio, cable, and often public TV that follow the daily's news lead and political line). The corollary: If a daily buys the local alternative or any alternative (alas!), it is no longer a real alternative paper, and a counter-alternative will soon arise to compete and help restore the marketplace-of-ideas principle underlying the First Amendment (and the community will be much better off).

Dailies hate competition and do their best in every way to destroy it, but alternatives thrive on competition, in large part because they started as competing papers and because the market dictates for them (unlike the dailies, which no longer have or fear head-to-head daily competition) that they will always have competition or the threat of competition.

In San Francisco, the *Bay Guardian* has worked to contain the JOA monopoly. And we have worked with other publishers to help establish the new model for the future of American journalism: the one daily monopoly-two alternative paper town, with an independent community paper and a large invigorating cast of niche papers (gay, neighborhood, community, arts, business, political, online, et al.) working mightily to fill the ever enlarging hole in the market for news, opinion, and watchdogging local government, created by a JOA combine, soon to be moving to a one-paper monopoly and the last stages of arteriosclerosis.

At the *Bay Guardian*, we are working to develop even more ways to fill the JOA hole and serve our community even better, with an online operation moving toward a daily alternative newspaper, an online beacon of progressive journalism and free press/free speech issues, and an interactive online system designed to expand and dig deeper into our readership and allow readers to interact with one another and with us and develop new frontiers of community dialogue.

And I am also happy to report, on our 33rd anniversary, that the *Bay Guardian* and many other independent alternatives are able to make it in the marketplace just fine. And that we are geared up to compete and endure till the end of time, printing the news and raising hell and forcing daily papers to scotch the rumors coming from our power-structure exposés. The future is still with us, in print and online. Stick around and see. ♦



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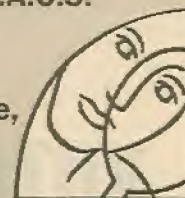
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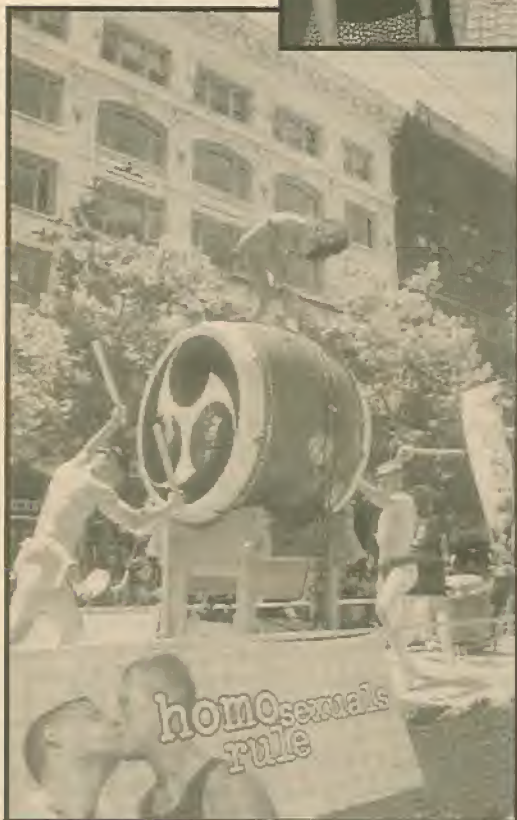
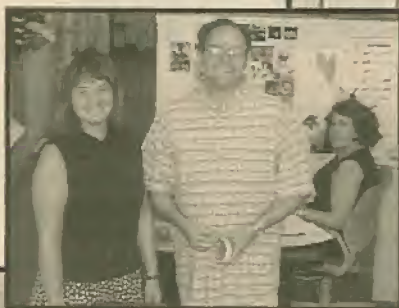
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Bay Guardian memories '99

Say cheese: Production manager Thomas Dvorak and ad traffic coordinator Lois Petrozza take time out for a smile as advertising designer Lori Spears peeks from the background.



Baby boom: Bay Guardian employees are having kids in record numbers. Next-generation *Guardianites*, from left: four-month-old Michael Marshall Redmond with dad/executive editor Tim Redmond, 10-month-old Greyson Galileo Gerhard-Young with mom/senior associate arts editor Susan Gerhard, four-and-a-half-month-old Samuel Oak Levin Cowles with mom/associate features editor Jodi Levin, 16-month-old Lucien Samuel Mittelstaedt with mom/freelance editor Pia Hinkle, and six-year-old Ian Stewart Billings with mom/display rep Bethann Billings. Not pictured: two-week-old Sage Laurel Friedman with mom/features editor Miriam Wolf and dad/systems director Seth Friedman. All we can say is, don't drink the water.

Guardian pride: Members of the San Francisco Taiko Dojo do their stuff on the Bay Guardian float in this year's LGBT Pride Parade.



Good as gold: Members of Local 1200 show off their Guardian Outstanding Local Discovery Award during the Goldies party at the Great American Music Hall on Sept. 28.



Web weaver: sfbg.com production editor Lisa Foster is still smiling, despite all those late Tuesday nights.



Best of the Bay: The 1999 Best of the Bay crew, seated from left: Sylvia Tan, Cassi Feldman, Kevyn Bridgeman, Jean Robinson, Rick Webster, Genelle Larkin, Tamara Thompson, Lon Diedrich, Luciano Coelho, Rob Strati, Frank Casiano, Rachel Brahinsky. Standing first row: Rob Taylor, Rose Meere, Jennifer Teitelbaum, Miriam Wolf, Tricia Taborn, Lori Spears, Freedom Electric, Jean Dibble, Barbara Scott, Kristin Santosuosso, Dennis Cabuco, Amanda Navone, Lucia Hwang, Marco Coelho, Grace de la Flor. Second row: Sandy Lange, Patty Lemley, Seth Friedman, Victor Krummenacher, Jacob Huffman, Lois Petrozza, Carl Thoren, Adam Shandobil, Charlotte Harper, Gabriel Roth, Heather Abel, Mark Lindley, Walter Champion, Nerina Penzhorn, Bruce B. Brugmann. Third row: Cheryl Eddy, Summer Burkes, Chris Romero, Nancy Hui, A. Clay Thompson, Rachel Poole, Mary Jo Mrochinski, Thomas Dvorak. Fourth row: Johnny Ray Houston, Hope van Velsen, Chris Owen, Sarah Hicks, Mieka Strawhorn, Bethann Billings, Jessica Atwood, Randal Lyman, Scott Hassenflu, Chris Darling, Alex Kuethe, Rob Neill, Lisa Foster, Tali Woodward, Misty Neal, Scott Wazlo, Kimberly Leal, Alvin Lu. Back row: Derek Song, Jeremy Cantor, Michael Billingsley, Jennifer Hairston, Vidal Perez, Shelly Mathews, Erik Everts, Ryan Loiselle, Jeff Sword, Barry Ward, Melissa Chappell, Leighton Klein, Brian Kroll, Robert Desmond.

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features

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by eric stephan

Tallyho

There is an enormity, or, rather, an almost infinite *depth*, to the neurosis of writers. By comparison, the accountant with nerdy tic or the police officer struck by suburban megalomania seems like a rosy-faced portrait of mental health itself. At first glance, writers might exhibit only a slightly increased need to talk of themselves, often in a kind of honking tone of voice, and perhaps a somewhat shabby sense of dress. But stick around a while and pay closer attention. Hidden in the writer's conversation and manner are signs of maladjustment far deeper than that.

The signs become obvious the instant the topic of conversation shifts to writers' own writing. Though their every resource is dedicated to concealing it, the pulse has instantly tripled, and galvanic skin response has rapidly changed to that of a sweating lecher. Stuttering and avoiding eye contact, a writer will recount, lovingly and verbatim, a pun buried in the next-to-last paragraph of the movie blurb he wrote for a failing Web site set up by his friend's roommate. Or manically reenact the entire research saga sparked by her story about a spat between two dusty-suited City Hall hacks.

Before long, the pattern of the illness becomes clear. The entire disease stems from one fundamental process. Namely, that the elephantine and monstrous vanity of the writer becomes translated, perhaps chemically, into an uncontrolled nervous energy.

If this flow of conceited energy could be harnessed, it could probably electrify all of central Asia. And I'm writing today to say that someone has come closer than ever before to succeeding at just that harnessing. It's the same site that I obsessed on at the end of the my last column: epinions.com. The interest that I described then as just "kicking in" has since mushroomed into a hard-core, career-threatening addiction.

Epinions is, basically, an eBay of blurb writing. It's a giant structure that allows anyone to contribute a written opinion on anything: consumer goods, books or film, travel destinations, et cetera. When you sign up, you receive an account page that keeps track of the opinions you've written and how often they've been read. For each time your opinion is read by someone, you receive between one and three cents payment.

The true mavens of online community — for instance, the people who have been constant participants in the online discussion realm the Well for 10 years or what have you — have often pointed at the paradox of online community. That is, that community sites are basically founding for-profit business on a structure that involves people visiting and contributing the site's central commodity — their writing — for free. All those discussion boards on Yahoo, Amazon, AOL, Salon: effective vacuum units, simply sucking valuable content out of the sites' visitors themselves. Damn good scam.

Now, the truth is that three cents per view is not likely to add up to all that much in the long run. It's almost a symbolic thank-you pat to the site's participants. But the significance is in the admission that it entails: that the people are the source of value.

But all that is simply academic to me at this point. Because, as I said, I've been addicted for two weeks now. Hammering in write-ups about Russia, Mac laptops, my car insurance company. What the hell keeps me chemically hooked on this place?

It's not the writing. It's not a feeling that I'm spreading the truth to a needy public. It's sure as hell not the prospect of mountains of wealth. It's simply that chart that shows a list of each of the opinions I've written, accompanied by an up-to-date count of the number of people that have read the things.

It's that hot-burning fuel of a writer's ego that I talked about. If writers at any metropolitan daily newspaper could be shown such a chart — a live, updating tally of the number of people that had read their pieces — you could say good-bye to those writers for good. They would sit in front of that screen, staring at the climbing stats, night and day, rarely remembering to wipe the drool from their chins. Bravo to epinions — if for nothing else but harnessing the scribbler's narcissism and riding that thing wherever it will take them.

Now, I want to emphasize that epinions blurbs are useful. The best thing about them is that their writers are relaxed in tone. Most don't reach for flowery language. What's the point? Here's the info. Make use of it.

That said, two weeks on epinions has clearly exposed in me a competitive, bottom-line streak that's on a level with Microsoft hardball. My thirst for mounting chart numbers has led me to fixate on strategizing which topics will receive most traffic. Since the headlines you choose for your opinions dictate their click-rate more than anything else, I've devoted much time to searching for the most luscious superlatives. I've slipped the phrase "A classic" into more headlines than I'd like to admit. I want those goddamned clicks. I've got over two bucks now. Get out of my way.

Hey, honey, you want to click for me? Baby, my reviews are *good*. The ID is estephan500. Come on, sugar, let's go. ♦

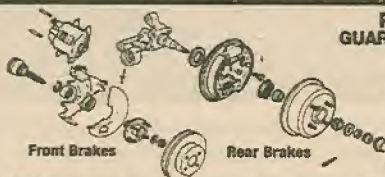
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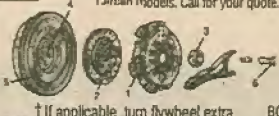
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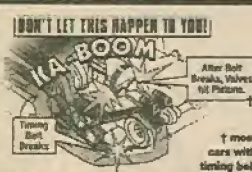
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features

ask isadora
 by isadora alman

Why it won't work

Q: I am a 27-year-old multiorgasmic female. I've had orgasms since I was 14, often enjoying more than 20 per session. My problem is that I've never been able to induce them by hand, mine or anyone else's. Several men have tried with their fingers and tongue, but it just gets sore. Only a vibrator — or when I was younger, the running water in the bathtub — works. Why is this? It's not psychological, since even alone I can't do it. Why is it so easy for some women? Why are women in movies portrayed as having orgasms during sex? Last I checked, my clitoris was several inches up from the vaginal opening and doesn't even get rubbed against in most sexual positions.

A: Perhaps you should check again. Maybe you're a victim of the infamous Wandering Clitoris Syndrome. Just kidding. Sounds like you're habituated to a certain type of stimulation that a vibrator provides and a tongue or hand (anyone's) can't. The solutions are to incorporate what does work into your sex play or work on broadening your scope of responses via masturbation, revisiting water play, and/or enjoying what there is to enjoy of a partner's hands, mouth, or penis. Some women are or become orgasmic from intercourse alone; some never do. There are intercourse positions in which you could easily use your vibrator, and there are others, such as the woman astride, that can give greater pressure to the clitoral area. As to why it's "so easy for some women," who ever said life was fair?

Q: Hi. My name is M___ and I'm 24 years old. A couple years ago in college I was at a party of my girlfriend's friends. We were all drunk, having a good time, when one of her friends told my girlfriend about a secret date I'd recently gone on. My girlfriend became very mad. I was wearing loose shorts, and she suddenly grabbed my whole scrotum. She squeezed and I screamed and started making noises. She was yelling at me, and I almost began crying. She had me turn around so that all her friends could see my face. I could see the grins they were all trying to hide. My girlfriend told me to say certain things and to apologize to her and her friends. When she let go, I fell to my knees in agony. I have never felt so humiliated and stripped of my pride. I haven't had a relationship with a woman since then. I feel threatened that this may happen to me again if a woman gets mad at me for something. I have made certain mistakes before, but was never physically abusive with a woman. I feel there is a double standard here.

A: No, there is one single standard. A physical attack causing injury is a physical attack, and there are laws against such assaults by anyone upon anyone. What you suffered was a physical attack, a sexual one. A woman who is sexually assaulted or raped often feels the same sense of shame and loss of security as you do. There are healing groups for people of both genders who have suffered trauma from an assault. Such groups are often single-sex. Phone some men's centers or, in a pinch, a rape crisis center for a referral.

Q: My question concerns ejaculate, both male and female. My sister claims that since she began to rub it on her nipples, they have become more sensitive to touch and harder when aroused. My sister claims that the ejaculate can be either from a man or a woman; both work. She also says that her friends also have noticed the same thing — that when they share their come when they make love to each other, their nipples feel much more. (All of them are bisexual.) Is my sister onto something? Is this safe? Would it make a difference whether the ejaculate was a man's or a woman's? Is it OK for me to rub my friend's come on my nipples? We are healthy, disease-free lesbians. Would that make a difference?

A: Disease-causing agents do not pay any attention whatsoever to sexual orientation, so no, it makes no difference. Body fluids from a healthy woman or man can be put anywhere in or about the body with no cause for worry. The efficacy of ejaculate as a nipple enhancer is news to me. Perhaps you and your friends can do a research project to test out your sister's hypothesis. Then again, she might just be pulling your ... leg.

Q: When trolling the Internet the other week, I came upon an amateur site that featured a naked photo of a woman who bears an incredible likeness to my wife's best friend. If the photo is not of her friend, it could be a twin sister. What's the etiquette in a situation like this? Should we just trust the Web's labyrinthine obscurity and let sleeping dogs lie?

A: Probably. But if it were my best friend, I know I couldn't resist asking if it was her tush I saw waving in the e-world breeze. ♦

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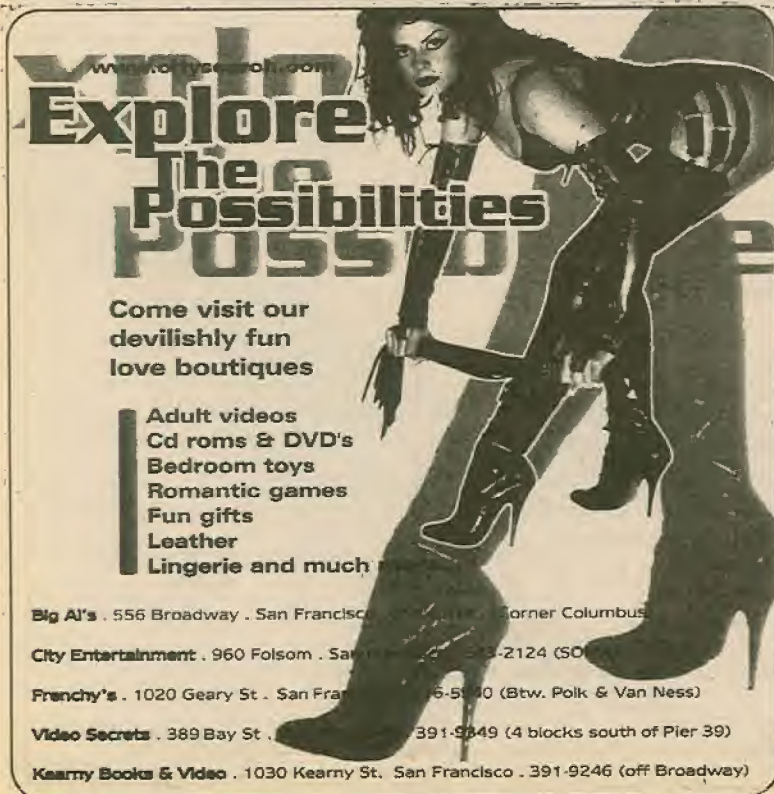


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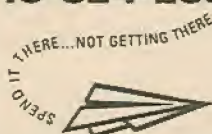
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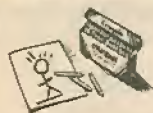
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Midway

By Derk Richardson

The end of the earth is a deserted beach of fine white sand, sloping gently into shallow turquoise water. A half mile out, where a coral reef divides the placid lagoon from the deeper Pacific Ocean, the water darkens. At the horizon it melds into the steely blue-gray of a sky swirling with rain clouds. The beach is empty except for a white wooden slatted bench facing the sea, and a small posted admonition that reads BIRDS ONLY Beyond This Sign.

I didn't know I was going to the end of the earth when I signed on for a scuba trip to Midway. I only knew I was venturing to an atoll that had figured prominently in World War II, that had been open to tourists for only 33 months, and that my pal Henry Kaiser called one of the weirdest places he'd ever been. The diving, supervised by a well-equipped and conscientious dive crew, in spots with names like Fish Hole, Phoenix Cauldron, and Deep Pockets, put our eight-member group into underwater canyons and chutes with sharks, rays, eels, and many species of fish no longer seen in the main Hawaiian Islands. I went for the diving, but I came back transformed by even deeper experiences.

Situated 1,250 miles northwest of Honolulu, Midway technically belongs to the United States, annexed in 1867 and put under the jurisdiction of the Navy in 1903. Geologically, it belongs to the Hawaiian Island chain and was formed around 25 million years ago, as a volcano sank into the ocean and a reef formed a lagoon around three small remaining islands. Practically, however, Midway belongs to the birds.

Henry warned me that anyone squeamish about our fine feathered friends might freak out at the sight of thousands of big gray-and-white albatross hunkering down everywhere you turn on Midway's one inhabited patch of land, the 1,200-acre (five-mile perimeter) Sand Island. During our late spring visit, the Laysan albatross (or "gooney bird") population numbered three-quarters of a million, including the large downy chicks that nest wherever they hatch — on roads, lawns, sidewalks — and stay put until they can fly. Factor in another 15 species of seabirds, including 22,000 pairs of black-footed albatross, Bonin petrels that burrow their nests underground, beautiful red-tailed tropicbirds that emit shrill, whistle-like shrieks, wedge-tailed shearwaters that moan through the night, great frigatebirds that puff their necks out into red balloons, and elegant white or "fairy" terns that hover around your head as you ride your bike through the iron-wood trees, plus assorted noddies and boobies, and you have either a dream come true for birders or the makings of a Hitchcock nightmare.

Midway is a study in anomalies. It's a National Wildlife Refuge studded

with vestiges of the military presence — enormous runways and an ominous-looking terminal, decaying bunkers and gun emplacements, barracks transformed into comfortable hotel rooms and suites, and the Midway Mall, comprising a 1941 movie theater, a bowling alley, the Ship's Store, a bike shed, and the all-important All Hands Club — a funky bar and pool hall. The U.S. Fish and Wildlife Service is responsible for keeping human activity compatible with the protection of the 45 or so endangered Hawaiian monk seals and threatened green sea turtles who sun on Sand Island's protected beaches, and for restoring the native habitat on nearby Eastern Island. But Fish and Wildlife must work hand in hand with a private company, the Georgia-based Midway Phoenix Corporation, whose 145 employees (mostly Sri Lankan, Filipino, and Thai) maintain the island's water, power, buildings, roads, airport, and guest services. Tourism is at once encouraged (in addition to scuba diving and sport fishing, there's an upscale French restaurant and the Pavilion Bar on the pristine North Beach) and strictly controlled (only 100 guests are allowed at a time).

Everything conspires to make time feel like it's slipping gear on Midway, like civilization is reversing itself in a remote, quasi-tropical version of Mayberry RFD. With such a limited, non-indigenous human population, Midway culture arises from the social formations of the moment. During our weeklong stay, we were treated to a fantastic *Vesak* (the celebration of Buddha's birth, death, and enlightenment) full-moon feast in the brightly decorated Sri Lankan barracks; the unveiling, in the presence of 40 elderly Japanese, of the first memorial to the Japanese killed during the decisive Battle of Midway (June 3–6, 1942); and a frat-style party with 20 University of Hawaii ecology students and resident exiles from the mainland, featuring live music by Henry Kaiser and friends.

More than special events, wildlife tours, and scuba dives, Midway is a languid montage of scenes — adult gooney birds regurgitating breakfast into the gullets of their offspring and engaging in late afternoon, beak-clacking, neck-stretching duels; a small, gray, high-altitude observation plane parked on the tarmac during a layover between Korea and the Aleutians; a white tern sitting all week on the egg it laid on the top bar of the bike rack outside the Galley; and Frigate Point, where the world comes to a breathless halt on a white bench at the end of a perfect day. ♦

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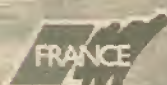
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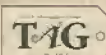
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Corporate-watchdog Web sites

It's hard to be a responsible consumer these days when corporations are pumping billions into slick P.R. and advertising designed to win your confidence. But don't give up just yet. Here are a bunch of Web sites to help you get the dirt on white collar America. You can learn about corporate welfare, sweatshops, pollution, globalization, and how to get involved. While this list is by no means complete, the information and links provided here should get you started.

The Web site for the **As You Sow Foundation**, www.asyousow.org, provides a thorough introduction to this local group working in the field of corporate accountability.

Somewhere in North Carolina there's a small Web design company called Baobab that has offered up its Web site as a resource for corporate watchdogs. Go to <http://baobabcomputing.com/corporatepower> and you won't find much in the way of editorial comment, just lists of sites sure to draw corporate ire. From Ralph Nader to *The Simpsons*, this site is a good jumping off point for discovering information on all aspects of anti-corporate activism (including satire), and you can also sign up to receive free mailings informing you of new sites.

One of the old-school corporate watchdogs is Ralph Nader, and going to www.citizen.org, the Web site for **Public Citizen** (the consumer advocacy group he founded) will provide lots of informative news releases on the latest legislation regarding corporate welfare, as well as fact sheets on corporate legal violations, and news on specific areas of reform, such as pending tobacco legislation. Right now the site also has a copy of the latest congressional appropriation bill so you can see which companies will be getting a helping hand from the government in the new millennium.

One of the bigwigs in public advocacy, **Common Cause** has been taking on the issue of corporate welfare for quite some time. Although the organization is concerned with a broad number of governmental issues, typing *corporate welfare* into the search engine at www.commoncause.org, will fetch dozens of articles on corporate welfare from a national perspective.

The **Corporate Accountability Project** at www.corporations.org is another extensive and exhaustively categorized resource guide for corporate watchdogs. Most notable about the site is its user friendly design and setup. It leads one through the steps that need to be taken in researching corporations (finding out, for example, what OSHA violations the company has committed) and in discovering which politicians the company has in its pocket. Just scrolling through the site makes you want to organize a protest against some big transnational behemoth.

Billed as "The Watchdog on the Web," **Corporate Watch**, www.corp-watch.org, is an online magazine with articles and essays about economic globalization, sweatshop violations and reforms, and dubious corporate policies that intrude on basic human rights. Current stories include pieces on the growing corporatization of the United Nations, as evidenced by ties between the U.N. and UNOCAL, and a feature on activism along the U.S.-Mexico border.

Citizens for Tax Justice is "dedicated to fair taxation at the federal, state, and local levels." Its Web site, www.ctj.org, is a great place to read about how your federal tax dollars are being used to bail out big corporations and how new laws threaten to make it worse.

The **Feminist Majority Foundation's** "Who Gets Welfare?" page, www.feminist.org/other/budget/welfare/welfare.htm, takes corporations on at the highest and most personal level, actually showing the faces of executives and their rates of pay. It is also a good introduction to the greed behind corporate welfare, showing how the companies listed took the government for a ride and didn't even share the wealth among their lower level employees.

One of the most attractively designed corporate watchdog sites, www.globalexchange.org, is the site for **Global Exchange**, a "nonprofit research, education, and action center, dedicated to promoting people-to-people ties around the world." Part of that mission includes discovering, publicizing, and combating the misdeeds (sweatshops, child labor, governmental hoodwinking, et cetera) of transnational corporations. The site includes case studies of specific transnationals and the efforts against them, and includes information on how individuals can volunteer.

The really brainy corporate watchdogs get together at www.ifg.org, the Web site for the San Francisco-based **International Forum on Globalization**. "Composed of over sixty activists, scholars, economists, researchers, and writers," this group is dedicated to developing new responses to economic globalization. Essentially a think-tank, its site contains fascinating (if sometimes densely written) essays on topics like the World Trade Organization and NAFTA, and how companies are using these types of organizations and agreements in dangerous ways.

www.sweatshopwatch.org is another local site, which often has the first word on upcoming protests in the Bay Area against sweatshop conditions in America and overseas. The site also contains articles and recent news concerning corporate labor violations, links to other anti-sweatshop sites, and practical suggestions on things you can do to help stop sweatshop conditions. (Rob Taylor)

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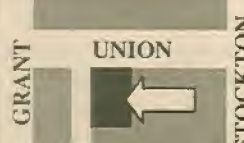
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63

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64

Eat Here Now

68

The Groaning Board

The eyes have it

By Paul Reidinger

Incontro, as the name suggests, is a place for encounters. The restaurant occupies a space that once upon a time must have been a Victorian house and is today a cozy warren of narrow staircases and dining rooms at various levels where people squeeze by or next to one another.

"I should have laid a trail of bread crumbs," a friend said to me, "so that I could have found my way back from the rest room more easily." That was an expedition involving, apparently, a confusion of twists, turns, and staircases, as in a fun house.

Incontro is merely the latest incarnation of a Castro restaurant space that has a long history. In the recent past it's been called both Luisa's and Ryan's; and before that, in the long-ago of my college days, it bore some other name I can't remember and was one of a triumvirate of gay restaurants (the others being the Neon Chicken, just down 18th across Castro, and the P.S., on Polk) that made up part of my introduction to the queer city.

By whatever name, Incontro is still plenty queer. The mood has been dialed back a bit from the glitzier days of Ryan's, and the menu is traditional

Italian, replete with homey typos and misspellings ("Collingwood" becomes "Collingwoon" on the printed menu, while "steak" is "stak" on the board at the street). An old-world style *patrono* in a musty jacket greets diners at the door and leads them to their tables. We even caught rumors of jocular heterosexuality among the wait staff.

But when four big bears take the table next to yours and start checking you out as if you're their plate of hors d'oeuvres, you know you're not in Kansas anymore. Adding to the festive mood is the fact that an entire group of tables is set at a wall of windows right at the sidewalk; it's like being on a reviewing stand for the endless parade of restless eyes along 18th Street.

It's difficult to be sure who's scrutinizing whom: the paraders, or the diners tucking into a thick lentil soup (\$4.50) redolent of bay leaf, or bruschetta (\$4.75) bright with diced high-season tomatoes and splashed with a little balsamic vinegar, or a slightly underdressed Caesar salad (\$6.50) redeemed by perfectly crisp romaine lettuce and the powerfully briny presence of anchovies ("anchiovies," in the menu's gleeful misspelling).

Incontro's menu has something for everyone. It's reasonably vegetarian-

friendly, features many solid renditions of classic Italian dishes, and also throws in something a little unusual now and then. For omnivores, Italian cooking often means veal, and Incontro's take on veal saltimbocca (\$13.50) — sautéed scaloppine with eggplant and prosciutto in a brandy sauce, with a healthy smattering of broccoli florets, carrot coins, and quarters of roasted potato — left nothing to be desired. The meat, in particular, was fork-tender, almost as if it had been braised — the signature of skillful handling. Anyone who's made veal scaloppine at home knows that the meat, if not carefully pounded and cooked quickly over high heat, can turn tough.

For the traditionalist, only lasagna will do, and Incontro's Bolognese version (\$10.75) does nicely. The serving is about the size of a small loaf of bread, the sauce heavy with ground meat, and the whole thing inundated with melting mozzarella. A slightly more sophisticated turn on pasta is seafood ravioli (\$11.95), round pillows plump with shrimp and crab (a far tastier combination than the usual incoherent mélange) and bathed in an aurore sauce, a pinkish combination of marinara and white sauces.

We liked the sound of the Caprese salad (\$6.50) — tomatoes, mozzarella, black olives, basil, and olive oil — "but I want them in a pasta," my friend said. He found what he was looking for in the rigatoni Siciliana (\$9.50), which omitted the basil but more than made up for it with a rich, smoky combination of eggplant and capers.

The perfunctoriness of Incontro's dessert menu is a tribute to its authenticity. We dismissed, without discussion, the prospect of tiramisu and discussed, briefly, the possibility of following the bears down to their lair at Pasqua for an espresso and a sweet. But while on one visit the only other choice was ice cream, our jolly straight waiter surprised us on a return visit by offering apple tort (\$5) with apricot glaze ("a very good apple pie," came the verdict from across the table) and cappuccino sponge cake (\$5), which flirted with being soggy but did taste of coffee rather than blindingly of sugar, as so many desserts do.

Upstairs, downstairs, past the menu board with its sensational misspellings, back to the 18th Street parade, where the eyes have it, marching past Incontro en route to still more encounters. ♦

Incontro. 4230 18th St. (at Diamond), S.F. (415) 437-6722. Wed.—Thurs., Sun.—Mon., 4–11 p.m.; Fri.—Sat., 4 p.m.—midnight. MasterCard, Visa. Noise: moderate. Wheelchair accessible.

Without Reservations

Out of Kona

Standing in a gentle early autumn shower, surveying acres of coffee bushes whose berries are quickly reddening to ripeness, I see for a moment what Isak Dinesen saw — or wished she'd seen — on the coffee plantation that was the scene for her memoir *Out of Africa*. One major difference: her plantation was in Kenya, on the shoulders of the Ngomo Hills, while I stand 1,500 feet above the Kona coast, on the shoulders of Mauna Loa, the more southerly of the Big Island's two major volcanoes.

Another difference is that Dinesen's coffee crops failed so often and so dismally that she was finally forced to abandon the enterprise and return to snowy Denmark. But at **Greenwell Farms** the reliable climatic conditions produce reliable harvests of the mild Hawaiian coffee the world is willing to pay so much for. (In the shops of the seaside villages, Kona coffee sells for about \$25 a pound.) The volcanic soil is rich, the temperature warm but not hot, and every afternoon clouds push themselves against the side of the mountain and release gentle showers.

As a result, even century-old coffee bushes are now laden with berries that by Christmastime will have been harvested by hand. The beans inside are then removed, washed, dried, and sorted by size, the largest beans being the most desirable. The biggest single buyer of Greenwell's annual 200,000-pound production is Gevalia, the Swedish concern famous for its mail-order business; they use Kona coffee in their various blends.

This blending is wise, I think, as I taste a sample of estate-grown Private Reserve, roasted on the premises. Kona coffee almost entirely lacks acid, and while acid can be unpleasant, it also lends edge and bite that give character.

"I don't even like coffee," our tour guide confides to me, "but I like this stuff!"

There you go: Kona is coffee for people who don't like coffee — and for people who are willing to pay a lot in the belief that more costly things are necessarily better (like the friend of a friend who insists on using high-octane gasoline in his Honda Civic).

Still, Kona is a magical name. It's caught the attention of the tea-drinking Japanese, whose interest has helped drive up prices. Another bidder is Starbucks, whose representative, we were told, had been on the estate the week earlier, pondering the crop before moving on to other plantations and, most likely, other islands. Not too many years ago, the Kona coast was the only place in the U.S. where coffee was grown commercially. These days, Kauai produces the largest yields of Hawaiian coffee, and Molokai, too, is experiencing a coffee boom.

Coffee from Molokai? It might be as good as Kona, maybe better. But it will never sound the same.

Paul Reidinger
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GUARDIAN PHOTO BY RORY McNAMARA



Close encounters: Cozy Incontro's menu has something (such as this *insalata mista*) for everyone.



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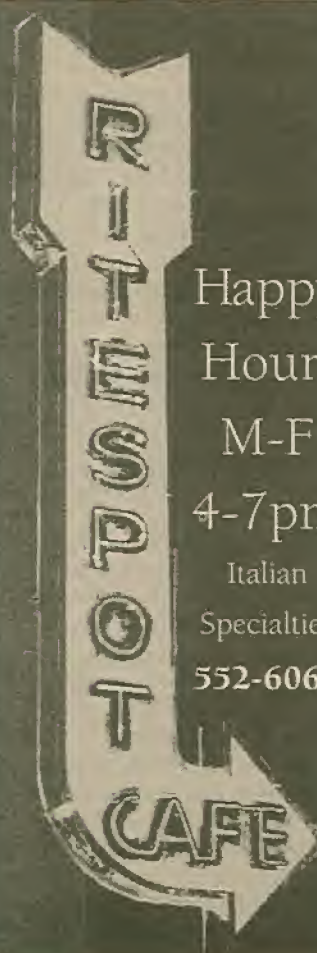
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¡Oh brother!

Me and the little brother were playing Frank and Joe Hardy one night last week, sleuthing around through garbage cans and recycling bins and the litter-strewn alleys of the Bernal Foothills and middle Mission — don't ask why. Just suffice it to say that we had a very good reason, and a clue. Oh, and hunches. We had several hunches, none of which panned out, in the end.

In the beginning, we were on our bikes, and then we were on our feet. We hoped that our pal Chet would happen along in his jalopy, so we could cover more ground, but that didn't exactly pan out, either. Nor was there any sign of Biff or the olive-skinned Tony Prito. Or Dad (although we feel certain he will turn out to be working on the same case as ours by the end of the book).

We did, however, happen onto a dinner break, which will be the subject of this article, eventually, and which happened like this:

It was getting dark. We now needed our handy flashlights to see into the trash cans. As we approached the corner of Harrison and 24th, Joe began to smell something that smelled a lot better than garbage.

"Gee whiz," Joe said. "Do you smell what I smell, Frank?"

(I was Frank.) "Shit?" I said, Frankly, for I had stepped in some at that park on Harrison and 26th.

"No," said Joe. "Home cooking."

"We're a long way from Bayport," I quipped. "'Home cooking' my ass!"

"I'm serious," Joe retorted. "It may not be the excellent, hot, homemade fare of our lovingly aproned mother, What'sername, but it smells pretty fine and homey all the same."

Come to smell it, it did. I was hungry. And whatever Joe was smelling, and me too now, even over the scent of my shoe, had to be coming from *somebody's* mother. After some sleuthing, we deduced the source of our sudden appetites to be the brightly lit little establishment called, of all the crazy things, Ma's Cafe.

Which took some sleuthing, too, because the outside windows of the place and even I think the sign for it said everything but Ma's Cafe. And everything these red letters said they said in Spanish. So we changed our names to Francisco and José, and in we went.

"¡Hola, madre!" we said. "¿Qué, um, comida, um, comer? Ustedes ..."

Fortunately, Ma spoke a little English, and Ma's daughter spoke a lot, and we managed to get what we wanted without a hitch. Milanesa, which, as you know, is basically chicken-fried steak without gravy, and with real rather than cubed steak, rice and beans and salad and corn tortillas rather than smashed taters, canned peas, and dinner rolls. I got that for \$8.50, and for \$5.75 José got chimichangas, which are of course [deep fried burritos! — in celebration of which I'd point a few more exclamation marks in a few more directions, if only I could.

Everything was great! The salsa was great, the chips were fresh, the chimichanga had real-live carne asada in it instead of ground beef, and it looked like a great big dreamland egg roll. The Milanesa was perfectly breaded, and brownly fried, and, most important, very big. We almost couldn't even finish everything, and we're the Hardy Chicos!

But as good and big as all the food was, the best thing about the meal was the aguas frescas. For only \$1.25 apiece, Ma serves up freshly, individually blended aguas frescas out of just about anything: strawberries, cantaloupe, watermelon, lemons, mangoes, pineapple, celery, you name it ... There's a whole wallful of choices to choose from. José chose strawberry, I chose cantaloupe. He won. The melon was good, but the strawberry was as great an agua fresca as I've ever tasted. Can-Cun included.

They also serve ice cream and milkshakes and stuff.

Burritos, all the standard Mexican and all the standard Salvadoran fare. They've got a net with a few fishes caught in it, fishing-lure water glasses, some hanging paper carrots and pineapples, and all-around colorfulness.

But once again I'm going to have to warn you about fluorescent lights and not-particularly-comfortable fast-foodish chairs. Not that me and José mind none, mind you. Back in Bayport, it's Taco Bell or it ain't Mexican. We loved Ma's. ☘

Ma's Cafe. 2990 24th St. (at Harrison), S.F. (415) 824-9968. Daily, 7 a.m.-11 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews. You can find Leone's short stories each week in *Looseleaf* on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The *skinny* Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diner's Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

- € less than \$7 per entrée
- \$ \$7-\$12
- \$\$ \$13-\$20
- \$\$\$ more than \$20

Critic's choice

Oodles The interior design of Elka Gilmore's downtown restaurant might be a little diffuse, but the food is Gilmore at her best — lots of seafood (skate with crispy calamari and corn salsa, barbecued eel atop cabbage rolls stuffed with shiitake mushrooms and fermented black beans) and imaginative Asian twists and turns. The prices are right too; for value, Oodles is unbeatable. (P.R., 9/98) 900 Bush (at Taylor), S.F. 928-1888. **Fusion**, D, \$\$, AE/DC/MC/V.

Recently reviewed

Black Cat won't be remembered as Reed Heaton's best restaurant, but its unfusion menu, ranging across the diverse influences — Chinese, Italian, maritime — of old North Beach, does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Heaton's signature iron-skillet-roasted mussels are reliably fine. The star of the dessert menu is the plate of fresh doughnuts; they're good, but too fancy to compete with the ones you can get at cheap dives. (P.R., 9/99) 501 Broadway (at Kearney), S.F. 981-2233. **Eclectic**, L/D, \$\$, AE/DC/MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray-blue walls, and spotlights — that would blow most moms away. First-rate meatloaf, mushroom soup, and sautéed calamari compete, for the most part successfully,

with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. **American**, BR/L/D, \$, MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. The deceptively mild-looking chicken salad packs a real wallop of flavor, as do beef chow fun and za jiang noodles. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. **Chinese**, L/D, €, MC/V.

On the cheap

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the spicy and authentic barbecue emerging from those ovens more than makes up for the lack of decor. The hot sauce, loaded with cayenne, will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. **Barbecue**, L/D, \$, MC/V.

Chow With a comfortable, tavernish feel, Chow serves up an easy Californian blend of American and Italian favorites, with a few Asian elements thrown into the mix. There's a daily sandwich special, salads, numerous pastas, pizzas, grilled chicken done two ways, and of course, a burger, listed here as a "royale with cheese." (S.R., 7/97) 215 Church (at Market), S.F. 552-2469. **California**, L/D, €, MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. **Mexican**, L/D, €.

Downtown, Embarcadero

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style; it's the sort of place where you'd expect to find Scott Fitzgerald enjoying a martini at the bar. The food is simply splendid, from such traditional dishes as chicken hash and the big burger to skillfully rendered California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. **American**, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. **American**, L/D, \$\$\$, AE/DC/DISC/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. **California**, D, \$\$, AE/DISC/MC/V.

Gordon Biersch Head to this sprawling Embarcadero brew pub for a few pints of lager or Märzen along with some garlic fries or chicken satay, then stay on to watch the Bay Bridge light up while pensively chewing on one of the restaurant's wood-fired pizzas, like the sinfully rich wild mushroom, grilled leek, truffle oil, and fontina combination. (S.R., 5/98) 2 Harrison (at Spear), S.F. 243-8246. **Brewpub**, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. Star of the dessert menu is the poached pear with rice pudding and black currant compote. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. **Greek**, L/D, \$\$\$, AE/DC/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. **American**, BR/L/D, \$\$, AE/MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. Lots of outdoor seating reinforces the French-café feel. (S.R., 5/98) 40 Belden Place (at Bush), S.F. 986-6491. **French**, L/D, \$\$, AE/MC/V.

Postrio Wolfgang Puck's 10-year-old outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. **California**, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. Chef James Ormsby's menu features plenty of playful brass — a "chop" of crab cake arranged around a snow-crab claw; a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. **Seafood**, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. **Grill**, L/D, \$\$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend

Continued on page 66

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THE SAN FRANCISCO BAY
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dine listings

Eat Here Now

From page 64

(at Embarcadero), S.F. 512-0749. Cali-
fornia, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the
food, which is a luxury to the wealthiest
palate. Raw foods converge in salads
and stir-frys that'll leave you wondering
why your own cooking doesn't look as
easy and taste as good. (Staff) 8 Sixth St.
(at Market), S.F. 626-0927. Vietnamese,
L/D, €.

North Beach, Chinatown

Capp's Corner specializes in big food,
family style. A tureen of good mine-
strone soup serves four for just \$3.50,
with a bottomless loaf of bread and but-
ter. And the gnocchi are dee-wally-
wally-licious. (DL, 9/97) 1600 Powell (at
Green), SF. 989-2589. Italian, L/D, \$,
AE/DC/MC/V.

Curly's Coffee Shop The beauty of
Curly's is that although it's basically a
burger and breakfast joint, it also serves
Japanese lunches like teriyaki, donburi,
and udon. The breakfast is ordinary, but
the udon soup — with fat noodles,
pickled vegetables, chicken, pink-edged
processed fish doodads, one large tem-
perated shrimp, and, above all else, a
sunny-side-sort-of-up egg — is good.
(DL, 3/98) 1600 Powell (at Green), SF.
392-0144. American and Japanese, L/D,
€, AE/DISC/MC/V.

Da Flora advertises Venetian special-
ties, but you won't find much in the way
of seafood or risotto here. The pastas
are tours de force of balance and com-
position, while notes from Central Eu-
rope (veal in paprika cream sauce) and
points east (whiffs of nutmeg) creep
into other fine dishes. No espresso,
truncated dessert list, horror-show
parking: spring for the garage just
across Filbert. (PR, 4/99) 701
Columbus (at Filbert), SF. 981-4664.
Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the
northeast slope of Telegraph Hill, this is
one of the most inaccessible restaurants
in the city. The multilevel dining room
— a cross between an Italian country
inn and a Frank Lloyd Wright house —
offers memorable bay views, but the
pricey food is erratic. Risotto made with
water instead of stock? Please. (PR,
4/99) 1349 Montgomery (at Union), SF.
296-1111. Italian, D, \$\$\$, AE, DC,
DISC, MC, V.

D.P.D. Restaurant On the same
block as House of Nanking, this small,
friendly place is at least as good, with-
out the lines. Check out the pork chop
noodle soup — the broth is great and
the noodles are thick and the chops are
whole ones. (DL, 3/99) 901 Kearny (at
Jackson), SF. 982-0471. Chinese, L/D, €.

Enrico's Sidewalk Cafe remains a
classic see-and-be-seen part of the
North Beach scene. The full bar and ex-
tensive menu of tapas, pizzas, pastas,
and grills make dropping in at any hour
a real treat. Come in early for fava bean
bruschetta or a calzone, or drop in late
for cappuccino, dessert, and a great se-
lection of house-made chocolates. (SR,
5/98) 504 Broadway (at Kearny), SF.
982-6223. Italian, L/D, \$\$, AE/DC/
DISC/MC/V.

Golden Boy Pizza is basically a box-
car pizza bar. Microbrews, wine, and
square-style pizza for \$2-\$3 a slice. The
sauce was great, and it wasn't over-
whelmed by too much cheese, and the
crust was thickish yet light, with pockets
of air, valleys and hills, little lakes of
cheese, sausage boulders — that's how
square pizza's supposed to be. (DL
10/98) 542 Green (at Grant), SF. 982-
9738. Pizza, L/D, €.

House of Nanking never fails to
garner raves from restaurant reviewers
and Bay Guardian readers alike. China-
town ambience, great food, good prices.
(Best Of's, 1994) 919 Kearny (at Colum-
bus), SF. 421-1429. Chinese, L/D, €.

Lucky Creation is San Francisco's
headquarters for wheat gluten-based
vegetarian Chinese food. Don't focus on
the fake meat; L.C.'s cooking deserves
broader attention. (ES, 11/95) 854
Washington (at Grant), SF. 989-0818.
Chinese, L/D, €.

Maykadeh Persian Cuisine is a
great date restaurant, classy but not too
pricey, and there are lots of veggie op-
tions both for appetizers and entrées.
Khorshad bademjan is a delectable,
deep-red stew of tomato and eggplant
with a rich, sweet, almost chocolatey
undertone. (ES, 2/97) 470 Green (at
Grant), SF. 362-8286. Persian, L/D, \$,
MC/V.

Michelangelo Cafe There's always a
line outside this quintessential North
Beach restaurant, but it's well worth the
sidewalk time for Michelangelo's excel-
lent Italian, served in a bustling, family-
style atmosphere. The seafood dishes
are recommended; approach the post-
prandial Gummi Bears at your own risk.
(Staff) 597 Columbus (at Union), SF.
986-4058. Italian, D, \$.

O'Reilly's Bar and Restaurant has
an established, lived-in feel, with
stained-glass panels and lots of welcom-
ing dark wood. There's corned beef and
cabbage on the menu, of course, but
also beef-and-Guinness soup, fish and
very excellent chips, and some velvety
smoked cod. (SR, 12/95) 622 Green (at
Columbus), SF. 989-6222. Irish, B/L/D,
\$, AE/DC/MC/V.

Rose Pistola At Reed Heron's lively
and upscale Rose Pistola, Italian is the
cuisine on the table. There's plenty to
choose from on this extensive menu —
from small tapaslike treats like house-
cured fish or goat cheese and bresola
crostini to roasted quail and crackling-
crusted shrimp pizza. (SR, 8/96) 532
Columbus (at Green), SF. 399-0499.
Italian, L/D, \$\$, AE/DC/MC/V.

Star Lunch is a little tiny Shanghai
hole-in-the-wall lunch counter on Jack-
son just off Kearny. Nice, cheap, good
food, and great 'sphere, all of which
equals two thumbs up. (DL, 8/97) 605
Jackson (at Kearny), SF. 788-6709. Chi-
nese, L, €.

Tavolino At popular Tavolino, the
emphasis is on cicchetti, starter-sized
portions of raw, grilled, or sautéed
seafood, a few meats, and a wide variety
of vegetables. Perhaps due to the share-
and-share-alike emphasis of the menu,
the restaurant is geared towards larger
parties; couples can often be shunted off
to a strip of banquet seating. (SR,
7/98) 401 Columbus (at Vallejo), SF.
392-1472. Italian, L/D, \$, AE/MC/V.

SoMa

Asiasf Priscilla, Queen of the Desert
meets Asian-influenced tapas at this
amusingly surreal lounge. The inexpen-
sive fusion food comes and goes (best
bets: beef burger, spicy minced chick-
en), but the drag-queen burlesque spec-
tacle draws a varied audience that's a
show in itself. (P.R., 9/98) 201 Ninth St.
(at Howard), S.F. 255-2742. Fusion, D, \$,
AE/DC/DISC/MC/V.

Bizou has become a real star in the city's
restaurant firmament; it's a point to
navigate by. Chef-owner Loretta Keller's
Provençal-influenced menu is big on
flavor, from a pissaladière like flat bread
topped with caramelized onions, cheese,
and olives to grilled duck breast with
slices of roasted peach. This restaurant
is sure of itself; there is no overreaching.
(P.R., 9/99) 598 Fourth St. (at Brannan),



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3
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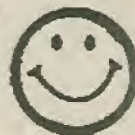
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dine listings

S.F. 543-2222. **California**, L/D, \$\$\$, AE/MC/V.

Chat House Bright murals mark this spot for coffee, late-night eats, or a casual lunch. Stop in for a bite before a show at the Coco Club, downstairs. (Staff) 139 Eighth St. (at Minna), S.F. 255-8783. **California**, B/L/D, c.

Enzo's Enzo's is a neighborhood Italian restaurant in search of a neighborhood. It's worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. Caveat: Don't be suckered by specials featuring crab or lobster; you won't taste them, you'll just pay for them. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. **Italian**, L/D, \$, AE/MC/V.

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. What could be more perfect than potato and asparagus soup crowned with fresh Dungeness crab salad? And the Vietnamese-inspired lobster spring rolls couldn't be prettier. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. **California**, L/D, \$\$\$, MC/V.

LuLu defines the modern California restaurant. There's plenty of theatricality — sunken circular dining room under a high double-barrel vaulted ceiling, with the wood-burning oven flaming like an oracle at the rear — but it doesn't detract from the simple, precise Mediterranean cooking. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. Others (a tart of leeks, bacon, and goat cheese in a perfect flaky crust) don't need that extra little kick. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. **Mediterranean**, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind, not to mention fancy versions of the usual suspects, including a \$13.95 version of the quesadilla. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. **Mexican**, L/D, \$\$\$, AE/DC/DISC/MC/V.

Twenty Tank The fresh-brewed beer is the star here, but you can fill in the corners with piled-high plates of nachos, a bowl of chili, or a tasty sandwich. (Staff) 316 11th St. (at Harrison), S.F. 255-9455. **American**, L/D, c.

Hayes Valley

Absinthe Whether it's the rosy terra cotta walls or the comfortable curved-back rattan chairs, Absinthe has a welcoming bistro ambience that's almost irresistible. The menu has a great selection of light plates that can be mixed and matched. With a wide variety of salads, shellfish, cheese plates, and little fried things, Absinthe is a great place to graze. (S.R., 3/98) 398 Hayes (at Gough), S.F. 551-1590. **Southern French**, B/BR/L/D, \$\$, AE/MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. **French**, L/D, \$\$, AE/DC/DISC/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. **World**, L/D, \$\$, AE/DC/DISC/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. **Seafood**, L/D, \$\$, AE/DC/DISC/MC/V.

Zuni Cafe occupies as gorgeously Parisian a space as exists in this city — it's filled with light even on foggy days — and the food, despite time and fame, mostly holds up. The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness, from a salad of shaved portobello mushroom with mint, lemon, and olive oil to a mind-bendingly flavorful bing-cherry ice cream — made in house, of course. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. **California**, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. **American**, D, \$, AE/MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. **Pan-Asian**, L/D, \$, MC/V.

Zodiac Club is the sort of place you'd expect to find Elroy Jetson in his young-urban phase. The walls are festooned with backlit coins showing signs of the zodiac, and there are flushes of ultraviolet light here and there. The excellent food speaks with a distinctly Mediterranean — and often eastern Mediterranean — accent. (P.R., 12/98) 718 14th St. (at Church), S.F. 626-7827. **California**, D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meatloaf, fried chicken, roasted pork loin, burgers — at very low prices. It's just the place you want to drift into when the colorful hubbub of 16th and Valencia starts to jangle the nerves. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. **American**, B/L/D, \$, MC/V.

Burger Joint, a space-age retro burger spot, makes hamburgers like you remember from your childhood (that is, if you had a proper, non-McDonald's childhood) with lettuce (not greens), onion, tomato, and mayonnaise. The burgers feature Niman-Schell ground beef and come with fries. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. **American**, L/D, c.

Continued on page 68

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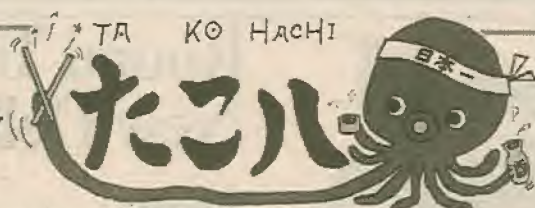
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dine listings

Eat Here Now

From page 67

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. **Eclectic**, B/L/D, \$, AE/DC/MC/V.

Delfina If you like your restaurants loud, you'll love Delfina, a tiny storefront space in the Mission. Luckily the food is every bit the equal of the roar. The menu, though Tuscan-influenced, has an identity all its own. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. **California**, D, \$\$, MC/V.

Flying Saucer Multiple elements and whimsical presentations have long been Chef Albert Tordjman's signature. Beet slices are carved into spiked gear wheels; turrets of vegetable chips turn a lamb shank into a crenellated Camelot. Each dish, however, is beautifully harmonious, with nary a texture or flavor out of place. Portions are generous, so share appetizers and desserts. (S.R., 8/98) 1000 Guerrero (at 22nd St.), S.F. 641-9955. **American**, D, \$\$, AE/MC/V.

42 Degrees The restaurant's name refers to the latitude of the Mediterranean, and the menu — including plenty of nibble-perfect tapas — picks and chooses from Spain, Portugal, France, and Italy, with a soupçon of north Africa thrown in. At lunchtime, the house-made agua frescas are reason alone to hope for a heat wave. (S.R., 5/98) 235 16th St. (at Third St.), S.F. 777-5558. **Mediterranean**, L/D, \$\$-\$\$\$; AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu. Choose from a selection that changes every day, but often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. **California-Mediterranean**, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats serves better food than it needs to; it's hard to believe that the multimedia pashas gathered under its high barn roof are paying much attention to anything but one another. The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. **California**, L/D, \$\$\$, DC/MC/V.

Liberty Cafe has been a neighborhood favorite since it opened in 1995. Liberty specializes in simple, perfect food: a Caesar salad that outshines all others, even Zuni's; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. **American**, BR/L/D, \$-\$\$, AE/MC/V.

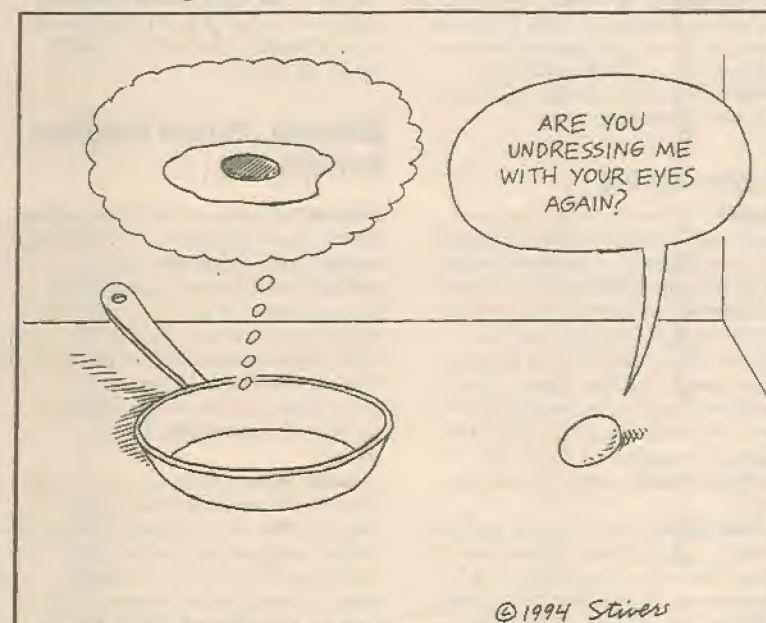
North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from homey to stylish to vegan without apparent strain (excellent hummus with grilled curried flat bread, grilled tuna with a crust of toasted fennel seed and black peppercorn, cheeseburger with fries), and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. **California**, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. **Mexican**, BR/L/D, €.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. A chowder of corn and roasted chilis is a showstopper, and the ginger lemonade will make you feel better no matter what. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. **American**, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. **Indian**, D, \$, AE/MC/V.

The Groaning Board



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Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. **Indian**, D, \$, AE/DC/DISC/MC/V.

Tokyo Go Go The food is mostly quite good at this hip Mission sushi spot, though the kitchen has a tendency to sauté items that don't need it. The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. **Japanese**, D, \$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Cali-Ital menu with such heartwarming dishes as a soul-satisfying cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas (offered at lunch). (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. **California**, B/L/D, \$\$, AE/MC/V.

Watergate brings to the hopping Valencia dining scene a fresh element: elegance. The restaurant is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. Desserts are remarkably uninteresting. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. **California**, D, \$\$, AE/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, which might include hummus, a rich eggplant caviar, marinated mushrooms, roasted peppers, and a dollop of tangy yogurt dip, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. **Middle Eastern**, BR/D, \$\$, AE/MC/V.

Bistro Aix might sound French, but in reality this popular Marina spot is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. **California**, D, \$\$, AE/DC/MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon — and during weekend brunches can smell a bit like one. But come dinnertime the Mexican brunch influences melt into a sublime French saucifast. Expect a lovely rack of lamb or veal chop — and you might even change your mind about snails. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. **French**, D, \$\$, AE/MC/V.

Elite Cafe With its enticing raw bar, butter-colored walls, and lively, oyster-slurping clientele, the Elite Cafe is a welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. **Cajun**, BR/D, \$\$, MC/V.

PlumpJack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush post-modern interior design, Maria Helm's stylishly earthy food (excellent risotto), and of course the famous wine list with its drastic discounts make PlumpJack a

small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. **California**, L/D, \$\$, AE/MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. To reach the dining room you must traverse a sports bar, but don't be discouraged. The trip is worth it. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. **American**, D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. Some of the broths (as with hoisin roast pork loin) could use a bit of punching up, but even the meek dishes are decent, and most are satisfyingly direct. Desserts are unexpectedly showy. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. **Asian**, L/D, \$, MC/V.

Sunset

Blue Tortilla offers a straightforward Cal Mexican menu whose chief virtues are the classic ones: quality ingredients and meticulous preparation. If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. **Mexican**, BR/L/D, \$, AE/DC/MC/V.

Hotei Across-the-street-Ebisu's sister restaurant, Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles — somen, soba, udon, or ramen, you decide — are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, sliced beef, or what have you. There's even more that's good on the menu, and it's all affordable. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. **Japanese**, L/D, \$, AE/DC/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. **Vegetarian**, L/D, \$, AE/MC/V.

Park Chow At this sibling to the original Chow on Church Street, it's pretty much more of the same: eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. **California**, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. **Seafood**, L/D, \$\$, AE/DC/DISC/MC/V.

Prevot's Tucked away behind the Laguna Honda Metro station, this attractively rustic café serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. Beware the chansonier, and the harrowing traffic as you leave the parking lot. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. **Continental**, D, \$\$, AE/DC/DISC/MC/V.

Continued on page 70



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dine listings

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From page 69

Ricochet West Portal is one of the city's last cozy neighborhoods, and comfortable Ricochet fits right in. Entrées like Chilean sea bass, Mission seafood stew, and roast duck breast are lovely to look at, delightful to know, and remarkably easy to pay for, especially if you skip or share a starter. (S.R., 5/98) 215 West Portal (at Vicente), S.F. 566-5700. **California**, BR/L/D, \$\$, MC/V.

Richmond

Chapeau! In the guise of neighborhood restaurant, proprietor Philippe Gardelle's outer Richmond eatery serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. **French**, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. **American**, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. **Vietnamese**, L/D, €, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. The chowder was shredded fish, crunchy lentils, hard-boiled eggs, and onions in a spicy orange lemon grass broth, with add-your-own cilantro and lemon. The ginger salad, a big mix of peanuts, sesame seeds, fried garlic, lentils, shrimp powder, and ginger, was also delicious. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. **Burmese**, L/D, €, MC/V.

Straits Cafe has a slightly campy faux-tropical decor (palm fronds, corrugated steel panels straight from *Bridge on the River Kwai*), but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. Unforgettable. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. **Singaporean**, L/D, \$, AE/DC/MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 Grand, S.F. (650) 952-9533. **American**, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. **Barbecue**, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on

how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. As for chicken, his breeding is spiced right, and they're cooked to order, perfectly. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. **Soul food**, L/D, €.

JoAnn's Cafe and Pantry JoAnn's has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like lowfat chicken basil sausage, bagels, and homemade muffins and scones. Expect to pay \$6-\$8 for your breakfast, further removing JoAnn's from the dive category. (D.L., 12/97) 1131 El Camino Real, S.F. (650) 872-2810. **American**, B/L, \$.

Kamal's In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. Chicken here is delicious, with a ton of juice to it, and the piroshki are excellent. Best of all, your meal will set you back only about five bucks. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. **Middle Eastern**, B/L/D, €.

Outback Cafe The Outback is a café located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. **Café**, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. No. 108, "Happy Family" (\$7.50), is a carnivore's dream dish: chicken, beef, pork, "crabmeats," scallops, and shrimp. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. **Chinese**, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. **Chinese**, L/D, €.

Yogurt Expressions Don't let the name fool you — the real draw here are the homemade pastries (the pecan pie will satisfy your sweet tooth). The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. A friendly atmosphere and stacks of magazines mitigate the chilly decor. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. **Café**, B/L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. **Chinese**, L/D, €.

Berkeley, Emeryville, and north

A La Carte Long one of Berkeley's coziest and most romantic dining settings, A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service tempt you to make this tiny, artful eatery a home away from home. (D.R., 1/99) 1453 Dwight (at

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Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. Three-ways will feed three for \$16.17. I recommend the ribs and chicken and beef over the beef links. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. **Barbecue**, L/D, c.

Café Tululah A late entry in the Berkeley upscale breakfast game, Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash that makes art of a down-home staple. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. **Café/California**, BR/L, c.

Chez Panisse Alice Waters's deservedly renowned Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. Neither is an experience to be missed. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$S; restaurant, (510) 548-5525, \$S; **California**, AE/DC/DISC/MC/V.

Christopher's Café on Solano The 1999 East Bay homecoming of chef Christopher Cheung brought the return of his stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. **Fusion**, L/D, \$S, AE/MC/V.

Clay Pot Seafood House The name describes Shanghai-bred chef Jason Xie's specialties: steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. **Chinese**, L/D, \$, DISC/MC/V.

La Bayou In a charming purple-and-gold, bead-bedecked storefront that feels like a Mardi Gras still life, Louisiana native Keith Boudoin serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. **Cajun/Creole**, L/D, c-\$, MC/V.

Voulez-Vous On a street bursting with popular restaurants, Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. **French**, L/D, c-\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. **Pizza**, L/D, \$, AE/MC/V. ♦



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76
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79
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81
Hallelujah Fatkid

81
Fever Chart

82
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84
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Marin's moving pictures

Idiosyncratic American indies mark this year's Mill Valley Film Festival.

By Dennis Harvey

Characterizing film festivals can be a tricky business. There are generally too many films from too many places to make trend nailing anything less than a crapshoot. But Mill Valley, it can safely be said, still feels young in its 22nd year, despite the middle-aged, wealthy, natural-fiber tenor of its Marin County demographic. Experimentalism has long had a place here in the fest-within-fest New Media/Video sidebar; then again, the more recent, ever expanding addition of the Children's FilmFest makes this the only such Bay Area event where people under the age of 18 (let alone 6) are regularly spotted.

An annual array of small U.S. and variably scaled foreign features provides that festival frisson of access to titles that may never surface locally again. But Mill Valley is also the area's most industry-friendly fest. The 11-day 1999 schedule has mainstream releases on its ends and in the middle, like giant klieg lights holding up strings of miniature bulbs. Opening night, Oct. 7, brings Miramax, Jane Austen, and Patricia Rozema's costumer *Mansfield Park*; Ang Lee's 160-minute Civil War epic *Ride with the Devil*; and the beach reading-style pulp suspense of Sony Pictures, Sydney Pollack, and Harrison Ford's *Random Hearts*. Two hundred and fifty bucks will get you within hobnobbing distance of Robin Williams after his Oct. 14 Rafael Film Center tribute. On closing night, it's prestige-best-seller-adaptation time with *Shine* director Scott Hicks's *Snow Falling on Cedars*.

In between, of course, lies most of the idiosyncrasy and interest. For my money, the two starriest evenings are pretty low-watt in terms of name recognition: Erstwhile spouse and costar Edie Adams will appear at the Oct. 8 retrospective of Ernie Kovacs's 1950s comic TV surrealisms. On the 12th, there's an in-person tribute to Australia-based Gillian Armstrong — an undersung and very nearly great director, though I might wish she'd present Mrs. Soffel, *Starstruck*, *High Tide*, *Little Women* ... anything but *Oscar and Lucinda*, her one (still admirable) failure.

Elsewhere, you can pick your own gambles. My personal choices would run toward animated *Babar: King of the Elephants*, Austria's satiric *Heroes in Tyrol* ("The Alpine Rock Musical of the '90s!"), U.S. biker-chick documentary *Girl Gone Bad*, and Russian transcendentalist Alexander Sokurov's new *The Knot*. But the crowds will more likely pack Giuseppe Tornatore's reedited (if reportedly unimproved) English-language period opus *The Legend of 1900*, some tame English diversions (*Dreaming of Joseph Lees*, *Fanny and Elvis*) coming soon to an artplex near you, Val Kilmer as a bad dad in Frank Whaley's murky childhood purgatory *Joe the King*, and Jimi Hendrix: *The Man They Made God* — a great subject subjected to *Behind the Music* sob-sisterdom, as narrated by some BBC-sounding prat.

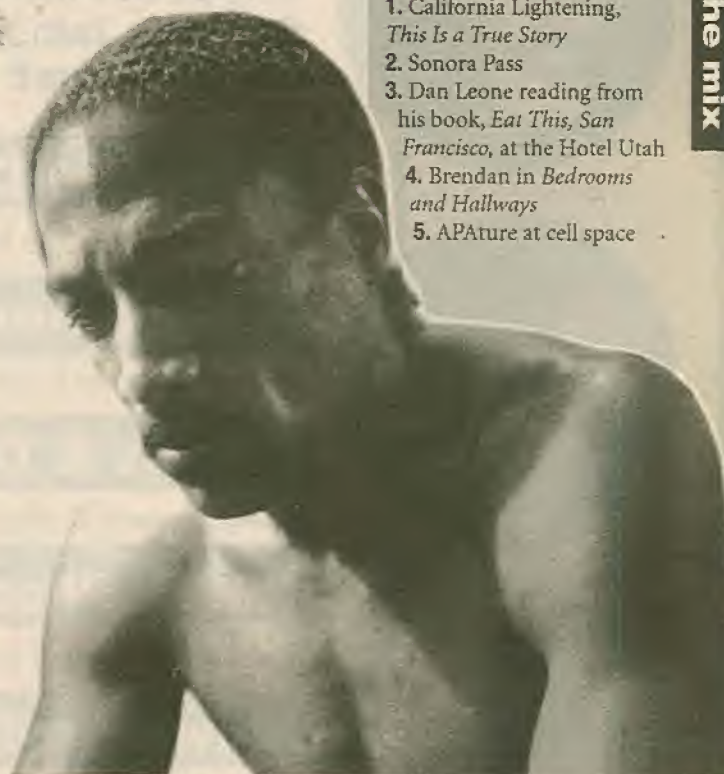
The festival's four world premiere features are all low-budget American productions. One is local, and it just

happens to be precisely the kind of small but indelible discovery that festivalgoers treasure-hunt for. *Metal* (playing Sun/10, 4:45 p.m., at the Sequoia) bears an end-title dedication to John Cassavetes. But that selectively worshiped auteur's truth-seeking cinema always seemed to me compromised by the visible effort of overtrained actors impersonating a very ersatz notion of little-people Realness.

The microbudgeted second feature from Christopher E. Brown (*Miner*) has no such slumming patina, and the occasional rough spots in editing and performance tend to underline its raw integrity. This is a movie about people who have next to no history of cinematic representation — the African American working poor.

While gangs and drugs are mentioned as neighborhood perils, *Metal* eschews boyz-in-'hood formula. Its tragedy is slow, inexorable, near invisible, the antithesis of melodrama. Ray (Wedrell James) has lost his car-mechanic job; he's losing his dignity, too, his sense of self, as zero opportunities materialize. Without meaning to, he

Continued on page 74



Heavy Metal: Christopher E. Brown's *Metal* portrays a family constrained and damaged by financial straits.

1. California Lightening, *This Is a True Story*
2. Sonora Pass
3. Dan Leone reading from his book, *Eat This, San Francisco*, at the Hotel Utah
4. Brendan in *Bedrooms and Hallways*
5. APature at cell space

the mix

Festival picks

Hand of Fate A far cry from the usual cheesy "Chariots of the Gods?" or TV tabloid treatment usually granted such subjects, Scott Morgan's documentary travels the globe to profile six people who claim paranormal gifts — an Indian palmist, a Manhattan clairvoyant, a Zulu shaman, an English seer, an Ontario psychic, and even the Dalai Lama himself. Their abilities lie beyond the limits of rational thought, and the film stretches beyond standard talking-

head reportage to grasp the extraordinary — creating an apt sense of mystical otherness through impressionistic visuals and ambient music. It's a respectful, intriguing look at phenomena that, as



Vampire angst: Po-Chih Leong's *Wisdom of Crocodiles* explores the inner life of bloodsuckers.

yet, cannot be explained — and thus are usually dismissed or milked for believe-it-or-not sensationalism. *Sat/9, 6:30 p.m., Rafael.* (Harvey)

The Joys of Smoking Local writer-director Nick Katsapetses's second feature, which premiered at last year's San Francisco International Lesbian and Gay Film Festival, usefully expands on ideas in his debut, *Get Over It*. The romantically angst-ridden landscape of twenty-somethings is much the same, but the sarcasm with which their whining is observed is even more amusingly acute. On the brink of their commitment ceremony, Gray (Steven Sorenson) finds partner Daniel (Matthew Rozen) compulsively cheating on him; all their friends are embroiled in even more dysfunctional unions or are bemoaning the lack. This \$10,000 effort is often very funny, especially whenever Deborah Cordell is on hand as Daniel's definitively misanthropic sister. *Sat/9, 9 p.m., Sequoia.* (Harvey)

The Longest Summer With Hong Kong's 1997 hand-over to China imminent, Ga Yin (Tony Ho) and his mates are out of a job — the Brits are disbanding their longtime H.K. Military Service Corps, leaving them nowhere to go in the rapidly changing social order. So the five men, plus Ga Yin's dangerously unstable younger brother, Ga Suen (Sam Lee), hatch a robbery scheme that's doomed to go seriously awry. Fruit Chan's Hong Kong drama has an epic scale that, at least sporadically, transcends the crime-meller genre; crowded, fascinatingly ambitious, it loses focus for a while in the last third but rallies for a startling finale. *Mon/11, 8:15 p.m., Sequoia; Sat/16, 4:30 p.m., Rafael.* (Harvey)

Mansfield Park Patricia Rozema tries changing things up a little in this profitable art-house franchise. Since *Mansfield Park* is itself a change-up in the Austen oeuvre, her most modern and least-loved novel, Rozema, one supposes, felt free to break from the conventions of staid adaptation, bringing to the aristocrats' party some restless cinematic jazz, some self-reflexivity, some post-colonial and feminist theory. That odor you smell is coming from the English department, by the way. Sometimes subtexts should just remain sub — never mind, though; just when you thought *Mansfield Park* was your midterm-exam nightmare, Austen's impeccable narrative structures, smartly left intact, take over and leave theses and theory to your yellowing old lecture notes. *Thurs/7, 7 p.m. (opening night gala), Sequoia; Sat/9, 2 p.m., Sequoia.* (Alvin Lu)

Ride with the Devil Something is going on with Ang Lee, but nobody knows what it is. A Civil War epic, starring Jewel, told from the point of view of Southern militia members — why not? This is, naturally, Lee's most impressive effort, a broad, incisive, and conflicted commentary on the sad heart of America, such as only a foreign filmmaker can make. Possibly a Chinese reading of the American Civil War — paradoxically both a Confucian lament to a lost culture and a decisive vote for progressive change — *Ride with the Devil* is as subtle and politically complex a film as gorgeous historical pageants with immaculately produced battlefield scenes come these days. *Thurs/7, 6:30 p.m. (opening night gala) (Lu)*

Continued on page 74

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a&e film festival

Mill Valley

From page 73

takes his frustration out on supportive wife Mary (Venieta Porter), who's herself feeling the strain of being the household's sole financial support. The widening seam between them tears downward toward the fragile well-being of a just-adolescent son and younger daughter.

Shot in jagged, sometimes poetical B&W in S.F. locations as far from tourist postcard-dom as possible, *Metal* develops nuance, silence, and everyday incidents into an aching sadness. These lives aren't going to get any better; no commentary is needed to tell us why or how the social order assures that. *Metal* is a downer, indeed, but also an exhilarating reaffirmation of values so unfashionable in current Amerindie cinema that they seem almost archaic. I wish a marquee name (Spike? Denzel?) would escort this admittedly "difficult," commercially impossible venture into

Picks

From page 73

Sex, Death and Eyeliner Keith Border's video feature takes a wide-eyed but uncondescending look at all aspects of the Goth scene — not just the music, clubs, and fashion but also the fetish balls, preferred home decor (including coffins, natch), body modifications, and diverse sexual practices that are embraced in this dress-up milieu. Of particular interest is the spotlight thrown on the overlapping but separate "vampire community," which indeed does have a few actual bloodsuckers (whose "victims" are strictly consensual ones). If you think Goths are inherently silly or buy into the post-Littleton notion that they're "dangerous," this fast-paced, very entertaining documentary may foster some new respect for them as a valid subculture of open-minded nonconformists. But it's not for the squeamish — there's some graphic "bloodsport" S-M play on view. *Sat/9, 10 p.m., Oddfellows Hall; Sat/16, 5 p.m., Rafael.* (Harvey)

Simpatico Sam Shepard's plays haven't adapted well to film before now — you may recall Robert Altman's flat *Fool for Love*, and probably don't recall the even worse, little-seen *Curse of the Starving Class* — but this all-star re-vamp of a more recent work changes his luck. Translated to the new medium by stage director Matthew Warchus, it's a sly, bittersweet, pleasingly low-key meditation on friendship, loss, and facing up

the marketplace, as Coppola and Scorsese have done on occasion with neglected features. Catching such rare movies that "matter" is why we haunt film festivals, usually wishing in vain that a larger audience will get the same chance. ♦

The Mill Valley Film Festival takes place Thurs/7–Sun/17 at Sequoia Twin Theatres (25 Throckmorton), Masonic Hall (23 Corte Madera), Outdoor Art Club (1 West Blithedale), Oddfellows Lodge (142 Throckmorton), Alexander's Rug Gallery (383 Miller), Sweetwater (153 Throckmorton), Acqua Hotel (555 Redwood Hwy.), Il Fornaio (Town Center), Osher/Marin Jewish Community Center (200 N. San Pedro), and the Rafael Film Center (1118 Fourth St., San Rafael). Tickets are available at the box office at the intersection of Blithedale and Throckmorton in Mill Valley, at the Rafael Film Center in San Rafael, by phone (415-380-0888), and online (www.basstickets.com).

to past mistakes. Nick Nolte and Jeff Bridges play long-estranged buddies still tethered together by some unpleasant secrets. Sharon Stone, Albert Finney, and Catherine Keener also figure in a story that's perhaps not as resonant as it means to be in the end, but nevertheless provides plenty of bittersweet fun — and opportunities for excellent acting — en route. *Sat/16, 7 p.m., Sequoia.* (Harvey)

Speaking in Strings They say people come to resemble their partners or pets, but enfant terrible violinist Nadja Salerno-Sonnenberg — variously worshiped and scorned for her wildly emotive interpretations — seems to have adopted her instrument's personality. She's melancholy, she's lyrical, she's very, very tightly strung. A fascinating portrait of the classic "artistic temperament" in extremis, Paolo di Florio's documentary dives headlong into the performer's over-the-top passion for music and her unstable history — adding up to a nonfiction saga that's as ripely melodramatic as a Romantic-era concerto. *Fri/15, 7:15 p.m., Rafael; Sun/17, 2 p.m., Rafael.* (Harvey)

The Wisdom of Crocodiles This Po-Chih Leong-directed, Brit-produced modern-day vampire thriller is less interested in the Gothic trappings of the genre and more in the characters' tortured inner lives. In its slickness and the gorgeousness of the leads (Jude Law plays a both very bestial and very civilized vamp), it might recall for some *The Hunger*. The melodrama is surprisingly involving, really juicy, swoon-inducing,

while the camera has an eye for curious visual details and the editing possesses an almost Buñuelian economy. Very strong stuff, especially for fans of sophisticated supernatural fantasy, who must be dying, so to speak, for something beyond the usual shake and bake. *Sat/16, 9:45 p.m., Rafael; Sun/17, 9:30 p.m., Sequoia.* (Lu)



Time to kill: Tony Ho (center, with director Fruit Chan, left, and Jo Kuk) is set adrift in pre-handover Hong Kong.



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Them and now

The Limey's sunbaked '60s residue.
By Chuck Stephens

Steven Soderbergh — the director who arguably reinvented American independent cinema and activated the whole Sundance-anointed film phenomenon with his debut, *sex, lies, and videotape* — is, today, roughly 37 years old. What that means, in the present context, is that his primal memories of the 1960s might just stretch back to our culture-wide shift from black and white to color, a shift that was enacted for the nation's largest demographic about the time a television program like *Bewitched* went from shades of *I Love Lucy* gray to the fruit-bowl kaleidoscopistry of Doctor Bombay's fashion sense.

teeth) a fading record producer whose youth and royalties have all but run out.

Opening with a blast of the Who's "The Searcher," Soderbergh's funny and fitfully exciting film immediately begins to capitalize on the iconography of its cast. Take Terence Stamp's Wilson: his aging thuggishness and pub-and prison-bred attitudes make for an enjoyable conception even from an entirely superficial vantage. He's a cool character — especially when his inability to make sense of his surroundings yields to sudden, fed-up violence — and an even cooler one when you've been clued in to his background. Stamp was nominated for an

ple give him credit for. Soderbergh, nevertheless, plays his relics not so much for yucks as for poignancy, as well as for aesthetic gain. The director's stylishness shines here as usual, as he uses a variety of edgy editing strategies, mixed and matched film stocks, and a loose, playful attitude to chronology and time to reinforce the film's notions of personalized aging and generalized cultural memory as very selective processes.

Surrounding his leads as much with rearview mirrors and almost-subliminal mementos of the '60s (Barry "Vanishing Point" Newman makes for a richly tanned security specialist, and catch Joe Dallesandro, if you can) as with lithe young women and up-to-date evil-doers, Soderbergh well serves his stars' lost-in-time-ness. For Stamp especially, Soderbergh hits upon a particularly brilliant then-vs.-now strategy: he uses actual footage from the black-and-white *Poor Cow* to evoke both the character Wilson and the actor Stamp's ancient history. As



Valentine's Day is over: Terry Valentine (Peter Fonda) gets a sound thrashing from Dave Wilson (Terence Stamp).

In other words, while the director may not have a waking acquaintance with that lost decade's enacted ethos, he definitely knows from colors — colors, man, colors — as his newest film, *The Limey*, demonstrates time and again.

A less substantial but altogether entertaining follow-up to the terrific *Out of Sight*, *The Limey* turns on a (rather thinly plotted) tale of an endlessly incarcerated English jailbird named Wilson (Terence Stamp, aged like fine Corinthian leather) who steps into the sunbaked, 1990's L.A. glare to avenge his long-estranged daughter's death. As a newcomer in Los Angeles, he finds himself — absurdly — walking everywhere, squinting at everything. Man, does he need a pair of shades: everywhere Wilson looks, there's the fresh glow of putrefacted radiance haloing around a generation (and a city) well past its prime. And right on cue, here's Peter Fonda, playing (from the blinding whiteness of his hyperpolished

Oscar in 1962, worked with directors as varied as William Wyler and Pier Paolo Pasolini, and found he could rather easily parlay his Angry Young Man background into a succession of meaty Hollywood paychecks. Semi-forgotten and semi-resurrected several times already, Stamp's done it all, from *Superman* to *Priscilla, Queen of the Desert*. Most important to *The Limey*, though, is a nearly vanished 1967 Ken Loach film, *Poor Cow*, a film in which Stamp played a young thief on his way to nowhere. A young thief, in fact, by the name of Wilson.

And Peter Fonda, well, he carries a little Sixties baggage too. From Soderbergh's vantage, and probably most of his audience's as well, casting the easy rider himself as an embodiment of L.A. vacuousness as a lifestyle of the rich and fabulous will seem ideal. But there's also something slightly false about it, as Fonda is a much cannier man — and legend — than most peo-

ple for Fonda, Soderbergh lets the actor's fanged smile do most of the work.

There is one moment, though, when the script definitively rises to Fonda's occasion. Having just witnessed a murder during a party at his Hollywood Hills mansion, and well aware that his world is about to come crumbling down, Fonda's character retreats to his swank bedroom and half-his-age girlfriend, who's preoccupied with the framed Fillmore-era concert posters hanging on the walls. "I like the colors," she offhandedly announces. And Fonda — in a moment that evokes everything from the supposed trippy insipidness of the Sixties to Soderbergh's own visual ping-ponging from sun-streaked Kodachromes to ripe-and-rotten neon — sighs, lost in the past, and concurs: "We all did." ♦

'The Limey' opens Fri/8 at Bay Area theaters. See Movie Clock, page 128, for theaters and show times.



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October 29	8:00 pm
October 30	8:00 pm
November 3	7:30 pm
November 6	8:00 pm

CAST

Lucia Ruth Ann Swenson/
Christine Schäfer¹
Edgardo Ramón Vargas/Tito Beltrán¹
Enrico Anthony Michaels-Moore/
Christopher Robertson¹ (also 11/3)
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Positive ID

Sam Shepard's *Simpatico* gets a sympathetic West Coast premiere. *By Brad Rosenstein*

He's conspicuously absent from the Magic Theatre's current lineup, but no theater season in San Francisco seems complete without Sam Shepard. His 1994 play *Simpatico* is finally making its West Coast premiere, just months before a movie version is due to be released. This coproduction by Campo Santo, Encore Theatre Company, and Intersection for the Arts suggests that the playwright may have found a new Bay Area home.

The slick, wealthy thoroughbred dealer Carter (Michael Torres) has come to a run-down apartment in Cucamonga to meet his old friend Vinnie (Luis Saguar), a cryptic, alcoholic wreck. Carter's solicitude for Vinnie's plight is soon revealed to be inspired by more than just friendship: Vinnie still holds crucial evidence about a racetrack scam he and Carter pulled years before, the revelation of which could destroy Carter's genteel life in Kentucky. While he keeps Carter wriggling on a blackmailer's hook, Vinnie, who fancies himself a detective, heads to Kentucky to find both Simms (John Robb), a former racing commissioner they ruined years before, and Rosie (Lisa Steindler), the wife Carter stole from Vinnie.

Obviously these two amigos stopped being simpatico a long time ago, but the play's title seems more an ironic reference to the sympathetic magic that operates throughout, a constant exchange of affinities and identities in which every life is on the verge of being swapped for another. This confusion, which began with Carter and Vinnie's original crime of switching look-alike geldings, is repeated in ambivalent pairings and substitutions throughout the play, culminating in a battle of identities between the two men themselves.

Although its three hours ramble a bit, the play is one of Shepard's most deftly plotted and narrative-driven to date. So many familiar Shepard motifs get revisited here — detectives, horses, betrayal, exchanges of identity, a mourning for America's hands-on past — that *Simpatico* could seem like a mere retread, but its bracing mix of film noir, western morality tale, and contemporary social comedy feels fresh. The play's greatest strength, however, is in its loopy digressions, which ultimately wind up superseding the main plot. Attempting to placate the demanding Vinnie, Carter tries to smooth things over with Cecilia (Delia MacDougall), a prim but plucky woman with whom Vinnie has been having a relationship. This endearing young eccentric winds up

swimming with the sharks, and her encounter with the salacious but courtly Simms is one of the most kookily charming scenes Shepard has ever written. It's as if cynical, dried-up old America suddenly found itself on a blind date with its own innocent, youthful self — the aged Simms is beside himself with excitement.

nerisms and inflections he doesn't quite believe in.

Margo Hall's direction is sensitive to Shepard's emotional textures, but rhythmically she starts the evening at a steady trot and keeps it there, even when the play seems more than ready to jump a few fences. Initially Hall employs J.A. Deane's New Age-noir sound design to cunning effect, but before long the scoring becomes a red alert that we've arrived at another Meaningful Moment. Scenic designer James Faerron struggles to render four distinct locations, but the awkward Intersection space seems to resist anything but a unit set, and Hall's deliberately showy scene changes fail to make a virtue of the limitations.



Unfinished business: Vinnie (Luis Saguar, foreground) walks old friend Carter (Michael Torres) and ex-wife Rosie (Lisa Steindler) down memory lane.

Robb is superb, the quintessential Shepard interpreter. He expresses Simms's hilarious, battered romanticism with every nuance of his nicotined voice and his gaunt, wasted frame. The gifted MacDougall takes a while to find Cecilia's earnest Missouri soul, but her scene with Robb is the best thing in the show. Torres does some of his finest work to date, both energized and subtle, with vestiges of the gentle country boy Carter once was bubbling up through his hard, deliberate exterior. Unfortunately, the customarily razor-sharp Saguar can't seem to get a handle on the emotion-racked Vinnie — his performance feels largely like a collection of man-

Despite their flaws, both the play and the production finally echo with a sense of loss that has sometimes felt cursory in Shepard's work, but which seems hauntingly authentic here — the loss of a connection to what's real, particularly the loss of friendships that remind you who you are. "People drifting apart. It's worse than death, I think," says Cecilia, and *Simpatico* means it. But when stolen lives are at stake, even for these high rollers, all bets are off. ♦

'Simpatico.' Through Sun/17. Thurs.—Mon., 8 p.m., *Intersection for the Arts*, 446 Valencia, S.F. \$9–\$14; Thurs., pay what you can. (415) 626-3311.

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Devastating, part 1

Just got through watching the Danish film *Celebration* and I'm floored. It has to be the most devastating thing ever committed to celluloid since John Cassavetes passed away. However, this is not a film column, so I'm going to tell you about a few moments in music that absolutely devastate me. *Devastation* is a powerful word, so lest you dismiss my hyperbole too easily, a lucid description is in order. I'm not talking tears-in-your-beer melancholy or listlessness or your run-of-the-mill depression cured with a simple malted (never vanilla). I'm talking about when you can't look away from the damage as you feel your throat dry up and your hair tighten as if your head had suddenly swelled beneath a wig. Your face twists, unsure of itself, as you struggle to muster ... something ... in response. If you're lucky, you find the tears that flow across your instant trauma like the first drops of rain after a drought on the bone-dry bed of an absent river.

Maybe you discover a little laughter, incredulous at the potency of a three-minute melody or amazed that

you sat down for 90 minutes of entertainment and stood up with a new depth. If this emotion I speak of is alien to you, well then maybe your religion lies elsewhere. Or maybe you're dead. You probably know the answer or at least need to keep asking yourself the question. In any case, humor me in collapse.

Smog is the king of devastation. I met Bill Callahan at a party, and I very much wanted to take him by the arm and tell him that during those nights when I sat in the dark in blank stillness, asking myself if I was just occupying space and whether or not to vacate it, it was his music that reminded me of my heartbeat. Of course, I did and said no such thing, fearing that if I threw even a marginally clumsy joke at the man, he would crumble into dust. The songs that come immediately to mind here are the popular "Bathysphere," off the *Wild Love* album and later covered by Cat Power ("When I was seven / My father said to me / You can't swim / And I never dreamed of the sea again"), and the crushing near-seven minutes of "Your New Friend," off the *Kicking a Couple Around* EP, which might possibly be the most personal and penetrating breakup song ever.

Chet Baker singing "The Thrill Is

Gone" (off any number of albums) is as raw and exhaustive as they come, devoid of the ironic humor of "I Fall in Love Too Easily" or the gentle charm of "My Funny Valentine." The man whose voice can shift effortlessly from smoke to the driest of wines whispers here in shadows. If you haven't noticed, shadows don't generally come from the mouths of mere mortals.

Aphex Twin's "Boy/Girl Song," off the *Richard D. James* album, is evidence against anybody who claims that electronic music is an emotionless sham. The song exudes a dainty playfulness one might think absent from the emotion on the table, but there is a concealed beauty of decay here that petrifies as much as it fulfills. I see from above a meadow of flowers in continuous bloom, and on the face of it is sheer glory, but then I realize that there are never more flowers than before, that beneath the continuous blossoming, the older petals are withering just as rapidly into nothingness.

My corner of the *Bay Guardian* being too small for total devastation, we'll pick this up in two weeks. Until then, salt of the earth. ❖

Cory Brown can be reached at fatkid@sirius.com.

fever chart

Shelf life

In *Surfing the Zeitgeist*, a passel of pop-cultural essays that first ran in the *Sunday Times* (London, that is), Gilbert Adair devotes one item to a discussion of actemes — an uncommonly academic-sounding topic for a fellow more given to chewing over theses on sweets ("little aspirins of contentment"), good old-fashioned boredom (c'mon, give *Ivan* a chance), and the difference between Madonna and Mae West (sex).

It's admittedly a Barthesian sort of exercise. *Acteme* is the name you give, if you're so inclined, to a scene or passage in a text that's so captivating and head-turning and consummate as to lodge itself in the memory long after the rest of the work has passed out of the system, so that it stays behind, floating and context-free. Adair gives as example Proust's little pastry, the arrest of Joseph K, Oliver Twist's asking for more, please — instances sourced in books most people have yet to read, which is precisely his point.

Adair brings up the term to describe his distress over the increasing disappearance of such moments in contemporary fiction; their presence in modern movies, on the other hand, seems to him to explain that medium's good health. Let's now suggest an addition to Adair's list: namely, the moment in Jim Jarmusch's *Stranger than Paradise* when Eszter Balint, Budapest-born and America-

bound, first hits the ground and, having only a nominal destination and nothing but time to kill, starts walking. I'm tempted to say you know the rest: padding like a deadbeat zombie along a downtown street — overcoated and overcast, not another sentient soul in sight — Balint takes the scene off pause when she reaches into her brown paper bag and hits Play.

"I put a spell on you," a tape-recorded Screamin' Jay strut-tuts at no one in particular, even as Jarmusch implicates (through Balint, a stranger) all the emotional sleepwalkers abiding in this strange land. And what kind of rock and roll spell are we talking about — one from which we have yet to awake, or one to which we ought fully succumb? (Maybe Jarmusch, who's paired RZA with his upcoming *Ghost Dog*, still has a clue.) Eszter utters not a word during that scene, and she doesn't have to; it is her fathomless silence — her presence alone — that makes it. She's a conduit, a conjurer, and her performance is no act. On her new full-length, *Flicker* — antic, belligerent, backwaters-treading — the SWV who blurted, "He's Screamin' Jay and he's a wild man, so bug off!" gets on tape her own tussles with the waking dream.

Somehow it's no great surprise that Balint has a singing voice like Patti Smith's, or the uninhibitedness to use it. She was 15 when she appeared in *Stranger than Paradise*, in a role Jarmusch pretty much developed around her; her father founded the experimen-

tal Squat Theatre group, which made a habit of performing in storefront windows and of which Balint was a regular member. The musicians on *Flicker* are themselves like a casting call of the downtown scene. *Stranger* costar Richard Edson puts in an appearance on percussion, and Marc Ribot lends his guitar on a couple tracks, as do perennials Chris Cochrane and J.D. Foster, who also produced. But the anomie that skips in and out of *Flicker* is Balint's own, and she lays it on you with a crafty but rough-edged alto that can swerve from croon to punk whinge to Faithfully weary but is always attitude, all the time.

Think of *Flicker* as a series of reaction shots, as furnished by characters unaccustomed to feeling surprise — droll individuals plunked down in unfamiliar surroundings and not sure how to respond. A panic donut sets it all off — "Woke up screaming / You were on my mind ... Had a panic donut / Then the panic hit" — but you wonder if the regret that spurred the urge is finally over the memory or the donut. "Tattoo Sun" caricatures an L.A. Joan Didion might remember, and that Balint transferred herself to a few years ago: palm tree vertigo, reindeer shaking on a lawn, a day-old lemon pie beating down, melting the freeway and drying the brain — "Hey where you goin' / I'm going to get lost." Wherever you are, it seems, it's not about your place on the map but about what stays in your head. ❖

by sylvia tan

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Award winning playwright of "for colored girls who've considered suicide/when the rainbow is enuf"



Shabaka

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Oct 7-10

Lorraine Hansberry Theatre, 8pm (Thu-Sat), 3pm (Sun)

Limited Preview

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founder in her new
one-woman show:
Hot Flashes, Power
Surges, and Private
Summers

Oct. 8-9
ODC Theater, 11pm

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Coming In Week 3 The Word Is Spoken

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The spoken word collective that
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Oct. 14-17

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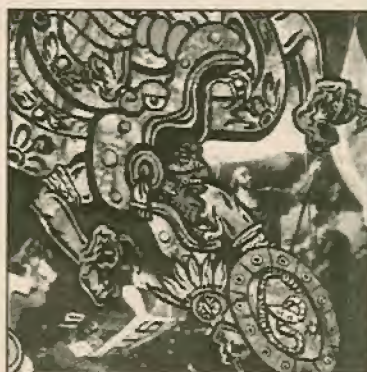
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Quinto Sol

Kwikakali (Xicano)

Kalpulli

Mixxoatl (Xicano)

With young Chicanos getting in touch with their Native American roots like never before, a movement has emerged that on the one hand owes a lot to the struggles of the 1970s and, on the other, to the anti-Latino political onslaught of recent years. San Fernando's Aztlan Underground has done its part by pioneering a hardcore hip-hop style and setting up a platform for upcoming bands with its label Xicano Records and Film. Quinto Sol and Kalpulli, two of the bands on Xicano, burst at the seams with frustration, fusing rap and spoken-word with hip-hop and reggae to rage against the current political climate and the bitter history of colonization.

Quinto Sol, out of East Los Angeles, debuts with the raza-reggae double disc *Kwikakali*. Subtitled *Quetzalcoatl and Tezcatlipoca*, the album features a guest appearance by Argentina's Todos Tus Muertos. The liner notes are provocative: they unfold into a collage poster featuring the serpent from the Mexican flag spitting at Uncle Sam while an American flag burns. There is also some hateful rhetoric in the lyrics that tends to undercut the group's talent. Still, gems like "Mi vida loca,"

"Confusion," and "Tierra olvidada" cannot be ignored.

Kalpulli, also hailing from East L.A., features a collective of indigenous MCs — Phoenix, Voice Urban Native Son, Malac Cuixin, Yoatl — rapping against the beats of several DJs, including DJ Shane Bright Path. The chorus to the nationalistic psychodrama "Down 2 Die" goes "Down to die for the family / I'm not a racist just a revolutionary." This is music from deep inside the Chicano-Indio underground. Quinto Sol and Kalpulli are messengers of an enraged generation of Chicanos. If the political theory is sometimes hazy, the words from a generation reacting to police brutality and Three Strikes cut deep. (Chuy Varela)

Klute

Casual Bodies
(Smile-Certificate 18)

As an American transplant to South London, Tom Withers (a.k.a. Klute) has absorbed his new electronic music-friendly environment well, establishing a reputation in the insular drum 'n' bass circuit shortly after his first singles hit the streets. *Casual Bodies*, his debut long player, carries forth the promise of those early tracks, delivering even more of his sonically taut, ice-cold tracks.

Like his recording mates Justice and Endemic Void, Klute uses techno-inspired sounds, programs drums as opposed to sampling them, and employs dark synthetic tones in a percussive manner. The album's opening number, "Faceless," and "Out of Silence" showcase a controlled fury where drums hit their targets like an Olympic archer and bass tones rumble like magma flowing through the Earth's core. Downtempo interludes such as the stuttering crime-jazz of "Bloody Rich" and the shadowy hip-hop of "Arrival" show Withers's depth of ideas and uninhibited palette. Another strong track is the sweetly ethereal and Omni Trio-esque "Talk Luba."

The Doobie Brothers

Long Train Runnin': The Best
of the Doobie Brothers
(Rhino/Warner Archives)

There are two distinctly different versions of this San Jose-born bar band: the first was the easy-rolling, guitar-driven, Tom Johnston-fronted boogie band that existed until 1975; the second was the keyboard-led, soul-lite vehicle for former Steely Dan backup singer Michael McDonald. Both produced hits ("Listen to the Music," "Rockin' Down the Highway," "Take Me in Your Arms," and "Takin' It to the Streets") that are deeply ingrained in the psyche of anyone who listened to pop music between 1970 and 1980.

The four-CD set doesn't skimp, but that isn't necessarily a good thing: "Listen to the Music," one of the major irritations of its day, hasn't im-

proved with time, and "Rockin' Down the Highway" was written to become the commercial jingle it is today. "Take Me in Your Arms" holds up, and "Another Park, Another Sunday," a minor hit in 1974, shows the early Doobies as the masters of the sort of jazzy rock that would subsequently make a major star out of Steve Miller.

The McDonald era was a quantum leap forward for the band, characterized by careful funk grooves and McDonald's oozing soul vocals. These tracks still sound oddly off-center and pertinent, in sharp contrast to the earlier faux-rural, ordinary pop-rock. Still, *Long Train* offers more than enough evidence (including demos, B-sides, alternate takes, and other filler) that the Doobie Brothers made pleasant, inoffensive records no matter who was in charge. (Johnny Angel)

2nd Time Around

Klute's tracks penetrate with expertly arranged drum patterns that owe their power to his past duties pounding skins for '80s punk rockers the Stupids. This radical spirit is heard on "Totem," where pitched-up snares flail alongside growling bass lines and distorted voices. Played at high volume, this work is cathartic — check the slowly building polyrhythms and echoing atmospherics of "In the Zone" for proof. Razor-sharp!

This U.S. rerelease includes a bonus EP of singles-only tracks, including remixes from similarly disturbed souls Photek and Dom and Roland. Klute's airtight production and use of odd sound sources (Tibetan bowls, wood-block percussion) land his music somewhere between the dance floor and the living room and make *Casual Bodies* a new development in drum 'n' bass's otherwise stalled evolution. (Derek Grey)

Angie Stone

Black Diamond (Arista)

Angie Stone's got that thing in her voice, that thing that sets grandes dames of song aside from good singers. It's a thickness of tone, a spiritual viscosity, a molten, earthly resonance that makes every note a feeling, every phrase an experience, every song a sensation. You can wrap your fingers around this sound and pull it around your shoulders like a nubby blanket on a cold day. Chaka, Lauryn, and Mary J. have it. k.d. lang, Bonnie Raitt, and P.J. Harvey have it. Aretha's got it in every cell in her body.

With a set of pipes full of sandpaper and sugar, Stone works this thing the best she can on her debut release on Arista, *Black Diamond*. A longtime songwriting collaborator of D'Angelo's, Stone is a member of that Maxwell, Eric Benét, Erykah Badu school of soul, taking the thump out of the bass lines, the whine out of the wailings, and bringing it down to that low-down level where funk lurks in quietly nasty ways. Granted, the songwriting could be improved on. Stone's tunes, many self-penned, fall prey to a lot of forgettable hooks and repetitive rhythms. Still, the joint gets grooving with "Bone 2 Pic (Wit U)," a scrumptious, old-school retribution number produced by Ali Shaheed Muhammad (formerly of A Tribe Called Quest) that features an exquisitely jazzed-out bridge, and "Everyday," written by Stone and D'Angelo, which could very possibly be the pissed-off, feminist response to the latter's "Brown Sugar."

Whether intended or not, the album's first single, "No More Rain (In This Cloud)," a lush ballad with a sample from Gladys Knight and the Pips' "Neither One of Us," provides prudent response to purveyors of the wallowing-in-misery, minor-key madness plaguing much of today's R&B music. "My sunshine has come / And I'm all cried out / There's no more rain / In this cloud," sings Stone. Use that thing, girl, and the sun will shine. (Sylvia W. Chan)

La India Sola (RMM)

Since her emergence into the salsa dance world in 1992 with pianist Eddie Palmieri, la India has risen as one of the leading Latina voices of her generation. *Sola*, her fifth album for New York City powerhouse RMM Records, is her most mature to date, showcasing a perfect combination of technical prowess and emotion. Much like Cuban diva la Lupe, who captivated audiences in the '60s, India sings torch songs about broken and renewed love with cool grooves (drafted for her here by musical director and arranger Isidro Infante). The opener, "Hielo" (Ice), booms with operatic strength and hot swing, but the impeccable rendition of Lupe's hit "Que te pedi," with a little big band sound, nails you. There are pop-synth textures and the single, the *balada* title-track, is produced by K.C. Porter of Ricky Martin fame, but it's India's intensity that sells this record. *La India performs Fri/9-Sat/10, Casino San Pablo, San Pablo Dam Road Exit, San Pablo. (510) 762-BASS. (Chuy Varela)*

El Destroyo The Latest Drag (Innerstate)

Equal parts wry rock and roll fatalist and goopy major-chord romantic, singer-songwriter Jimmy Lincoln Friedman takes a passive-aggressive stance on love, recalling Lou Reed's gushing "you better hit her" on VU's blissfully catchy "There She Goes." Not that the low-key Friedman is so coarse on amorous odes like "Break Down," where he sweetly breathes life into lines like "Do you think that I really care about you / Well, I probably don't." There's a similar bit of catharsis when Friedman proposes, "I'd like to be her friend," and the serenading backing vocals fire back, "Just like the two of them," on the title track. Lead guitarist Ben Cohen provides a glam-rock sheen to what is an extraordinarily hummable CD. (Adam Savetsky)

Various Artists

Strength Presents the Subtext (London)

Strength, a skate-and-music magazine, finds the pulse of the underground, but the comp is filled with irrelevant chatter (phone messages left at the magazine that are turned into skits). That's a shame, because there is much to like on the album, starting with Aceyalone's incisively witty "Rappers, Rappers, Rappers 12 for 10," a piano-powered gem of a track, and "Umbilical Cord," by Canada's teenage turntable phenom DJ A-Trak. Local fans should check out Del's "Cyberpunks" — a noisy concoction of futuristic funk that offers a new look at this veteran Hi-eroglyphic. (Oliver Wang)

Concert Update *sfbg.com*

just announced

PODUNK 10/6 Charlie's, Modesto	SUICIDAL TENDANCIES 11/5 Maritime Hall	11/11 Maritime Hall
GWAR MISFITS SPEED-DEALER 10/21 Phoenix	GODSMACK 11/10 Warfield	DEATH IN VEGAS 11/12 Bimbo's
PET SHOP BOYS 11/3 Warfield	BELA FLECK & THE FLECKTONES DAVID GRISMAN QUINTET 11/11 Warfield	STORM TROOPERS OF DEATH CROWBAR SHINLAB 11/12 Maritime Hall
JOE STRUMMER & THE MESCALEROS 11/4 Warfield	GUIDED BY VOICES	KIDS IN THE HALL 1/15 Warfield

this week

For complete calendar of shows this week see music listings.

SISTERS OF MERCY 10/6 Warfield	10/8 Great American Music Hall	LENZ AND THE JAGUARS, HOT CLUB OF COWTOWN 10/9 Bimbo's
ART OF NOISE 10/7 Slim's	CIBO MATTO 10/8-9 Slim's	8TH ANNUAL PETER TOSH BIRTHDAY BASH BUNNY WAILER ANDREW TOSH & SPECIAL GUESTS 10/10 Maritime Hall
SIXPENCE NONE THE RICHER BETTER THAN EZRA JEREMY TOBACK 10/7 Maritime Hall	FLYING OTHER BROS. 10/9 Great American Music Hall	LONG BEACH DUB ALL-STARS 10/12 Maritime Hall
TOMMY CASTRO 10/8 The Fillmore	TANGUEROS 10/9 Luther Burbank Center, Santa Rosa	
SUPERBOOTY	ROSIE FLORES, KIM	

coming up

SWEETWATER BAKER BRUCE BAND 10/13 The Fillmore	SUPERSUCKERS 10/19 Maritime Hall	ALCHEMY 10/25 Bimbo's	HARRY CONNICK JR. 11/6 Bill Graham Civic Auditorium
LOS LOBOS BLEW WILLIE 10/13 Chabot College Performing Arts Center	MARY BLACK 10/19 Luther Burbank Center	BRUCE SPRINGSTEEN & THE E ST. BAND 10/25-26, 28 The Oakland Arena	YES 11/6-7 The Warfield
DROP KICK MURPHYS 10/13 Great American Music Hall	LUCINDA WILLIAMS BOTTLE ROCKETS 10/19 Warfield	MAN OR ASTROMAN? 10/26 Bimbo's	BLACKHAWK 11/12 Konocti Harbor Resort
WIDESPREAD PANIC 10/14 Warfield	FAMILY VALUES TOUR W/ LIMP BIZKIT SYSTEM OF A DOWN 10/19 Cow Palace	JOHN PAUL JONES 10/28 The Fillmore	MARGRET CHO 11/13 The Warfield
HIROSHIMA 10/14-17 Ladbroke's Casino	BRIAN WILSON 10/20 Warfield	SAVE FERRIS 10/28 Slim's	TOM JONES 11/13 Marin Vets Auditorium
PENNYWISE 10/15 Phoenix Theater, Petaluma 10/16 Maritime Hall	DUNCAN SHEIK 10/20 Bimbo's	LOS FABULOSOS CADILLACS SWEET 75 LOS MOCOSOS 10/28 The Warfield	WILLIE NELSON & FAMILY 11/18 Marin Vets Auditorium
'VENUS BLEEDING HOTBOX 10/15 Kimo's	PUBLIC ENEMY 10/21 (7pm) Maritime Hall	FATBOY SLIM DJ TOUCH 10/29 The Warfield	JAMES BROWN 11/18 Maritime Hall
NATALIE MERCHANT 10/15 The Fillmore	SOUTHERN CULTURE ON THE SKIDS 10/22 Great American Music Hall	LUSCIOUS JACKSON BEN LEE 10/29 Maritime Hall	SCORPIONS RONNIE MONTROSE 11/20 The Warfield
CHEESEBALLS 10/15-16 Bimbo's	THE MOODY BLUES 10/23 Concord Pavillion	SOUDOUGH SLIM 10/29 Freight & Salvage	MARCY PLAYGROUND 11/22 Slim's
ERIC ANDERSON 10/17 Freight & Salvage	DREAD ZEPPELIN 10/23 Slim's	VIRGINIA RODRIGUES RICHARD BONA GROUP 10/30 Center for the Arts	CHRIS CORNELL & HIS BAND 11/30 Berkeley Community Theatre
THE PROMISE RING BURNING AIRLINES 10/17 Great American Music Hall	BLACK CROWES 10/23 Maritime Hall	CREATURES KAREN BLACK SWITCHBLADE SYMPHONY 10/31 Maritime Hall	BRYAN WHITE 12/10 Luther Burbank Center
THE MISFITS GWAR 10/18 Maritime Hall	ANN MAGNUSON 10/24 Great American Music Hall	THE CRAMPS DEADBOLT 10/31 The Warfield	EXOTIC EROTIC BALL 12/31 Cow Palace
	AUSTIN LOUNGE LIZARDS 10/24 Freight & Salvage	MIRV 11/5 Slim's	TOMMY CASTRO 12/31 Slim's
	BACKYARD		S.F.N.Y.E. SUPERIOR BASH 12/31 Bill Graham Civic Auditorium

the buzz: **S.O.D.**
11/12 Maritime Hall *Coming but not confirmed

*Indicates tickets for this show are not available through BASS

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Thanks to all the Goldies winners and their friends, families, and fans for making our 11th annual awards ceremony and party the best one yet!

Goldies '99



Judy Phillips and Patrick Dooley, of Goldie winner Shotgun Players, share a joke.



George Kuchar, Lifetime Achievement award winner, chats with producer Andrea Torrice.



Local 1200 crowd around their Goldie award.



James Gibson of the Gospel Hummingbirds serenades the audience.

The Guardian Outstanding Local Discovery Awards were created to honor outstanding local talent in the performing and visual arts, saluting promising artists early in their careers as well as established artists deserving special recognition. This year's Goldies were awarded Sept. 28 at the Great American Music Hall, followed by a celebration featuring the Ali Khan Band, Dan "The Automator" Nakamura, the Gospel Hummingbirds, and Ralph Carney.

THE SAN FRANCISCO BAY

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AGE

full circle

by summer burkes

Seeing and believing

I can't take them seriously," my housemate said to me, taking a cursory look and flicking Drain sth's jewel case in my direction before I'd even pressed Play. When I did press Play, her jaw dropped. A day later I spun the record for a metalhead friend, who said they "fuckin' rocked." Showed him the jewel case after a few songs, and his jaw dropped.

Though their new album, *Freaks of Nature*, is more radio-ready, Drain sth's debut, *Horror Wrestling*, got a surprising amount of airplay on cock-rock stations in both the USA and Europe when it came out in '97. *Horror Wrestling*'s liner notes contained no group photos; no pictures or interviews were given until four months after the record's release. When Drain sth's press photos were finally mailed, the same grunt-metal stations that had sung their praises instantaneously eliminated them from their playlists.

It shouldn't be all that shocking, but Drain sth, a Swedish quartet that plays meaty, hooky, metal-up-your-ass songs in the vein of Alice in Chains and Metallica, are all women. Their problem? They're drop-dead gorgeous.

The dolts at *Billboard* and *Rolling Stone* did some patronizing overtime: "if Hole played heavy metal" and "the Spice Girls meet Quiet Riot," respectively. "In reality, Drain sth are no joke," proclaimed *Guitar*. Who said they were?

The (lack of) publicity stunt Drain sth pulled was purposeful: hiding their identities was the only way to build some credibility. Drain sth — the "sth" is short for Stockholm — titled the new album *Freaks of Nature* with a sarcastic nod to all the surprised towheads who still can't process the thought of four skillful, intimidating metalheads with supermodel looks. Within hard rock's status quo, girls can be pretty or be able to play, not both. Boys still perform, and girls still sit by and identify with the performers, both as legitimate fans and as half-witted groupies.

The always vocal Courtney Love supposedly reports on the horrid state of gender politics within the metal world — specifically, the return of the groupie — in a recent e-mail she spammed after a festival gig Hole did: "Who the hell were these Def Leppard chicks in the front row with white pants and the '90s version of feathered hair ... absolutely bored and frightened of us?" she wrote. "They were ... 100% old-school groupie girls and they wanted to be. Weird. Obsolete, I thought."

(Seattle rockers L7 comically called both sides of the widening rock and roll gender chasm on their shit this summer. The band rented banner planes to fly over both the Lillith Fair — "Bored? Tired? Try L7" — and the Vans Warped Tour — "Warped Needs More Beaver ... Love, L7.")

The hard rock scene has always been peppered with women, sure, but "all-girl" groups are rarities as well as novelties. As far as battling the whole women-gentlemen-tough notion, everyone knows how far the scale tips: there's still no room in the pit. (Exhibit A: Woodstock '99.) There aren't more female metal bands out there for the same reason there aren't more female skaters, wrestlers, and construction workers. But "social conditioning" this and "lookist society" that — in plain language, most women are raised to be sissies. Until we learn to collectively climb onstage and/or throw decent punches, we'll just have to keep going to metal shows and standing in the back.

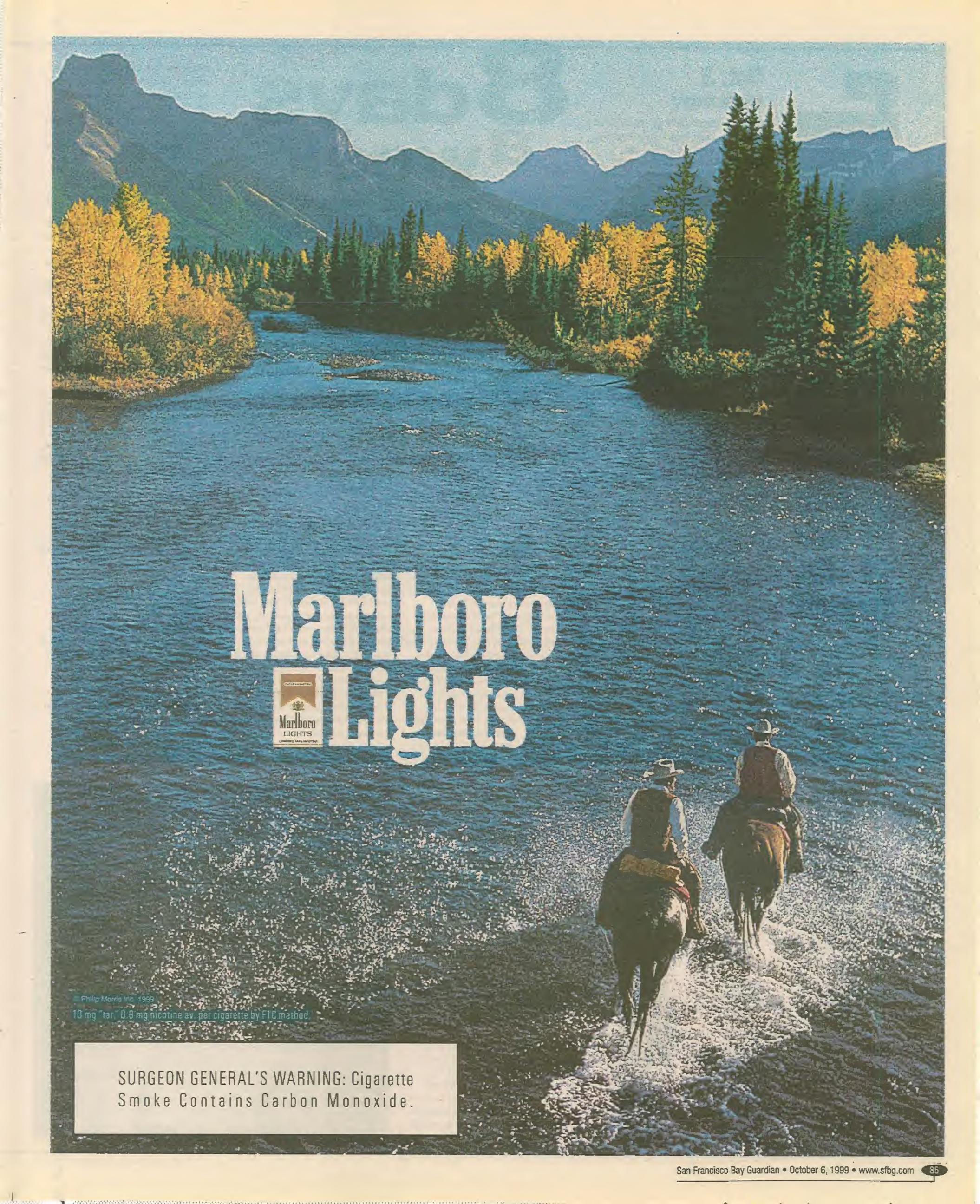
Whereas Drain sth inhabit a musical realm that requires daily combat with the status quo, another new release creates its own world — one where boys, though unnecessary, are allowed. The cover art for Sympathy for the Record Industry's *Alright, This Time, Just the Girls*, painted by the incredible Mark Ryden, imagines a what're-you-lookin-at paradise where defiant young women strum guitars in pastel colors as fluffy bunnies and other "non-male" things pervade the landscape.

Unlike most this-is-the-year-of-the-woman-we-really-mean-it-this-time comps, the 48-song *Alright* runs the rock-genre gamut and, girly or no, plays like one of the best mix tapes the '90s might see of independent rock and roll, period.

Though as with any comp there're a couple groaners, most songs rock, all over the place: upbeat and downtempo, garage and girl group, silly and heartbroken, professional and just-messing-around. Fun as well as educational, *Alright* provides an uplifting, inspiring, thoroughly competent soundtrack for women-in-rock's depressing, desperate forecast.

Drain sth's drummer, Martina Axén, tersely summed up her band's situation in an interview recently: "As long as you're a minority, you have to prove yourself ... That's probably true for any minority in whatever you do." But *Alright* echoes the sunnier and perhaps wiser directive moms give to little girls with crushes on indifferent boys: "Honey, just ignore them. They'll come around." ♦





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Calendar

critics' choices listings, and more

89 Music

108 Stage

111 Events

114 Art

116 Film

Oct. 6 Wednesday

Son also rising Although his famous dad gave him a jump start into a musical career, rising blues star **Bernard Allison** does not live by the words "like father, like son" alone. Like Big Bill Morganfield, son of Muddy Waters, the 33-year-old Allison steps into a daunting legacy — in his case, that of the late Chicago guitar giant Luther Allison, who died in 1997. But while steeped in classic urban electric blues — he appeared on a live LP with his father at the age of 13 and played in the bands of both Koko Taylor and Willie Dixon — Allison brings his own

decidedly modern and definitely soulful sensibility to the idiom. On his most recent CD, *Times Are Changing* (Ruf/Platinum), he favors thick, punchy production that sets his biting lead guitar and rugged lead vocals in stark relief. Since 1989, when Allison moved to Paris, European audiences have been better acquainted with his powerful live performances than those stateside. Now that he's signed to a U.S. label, Tone-Cool, for his next release, he's poised to break through and give the Johnny Langs of the word a run for their big-time money. 9 p.m., *Boom Boom Room*, 1601 Fillmore, S.F. \$12-\$15. (415) 673-8000. (Derk Richardson)

Oct. 7 Thursday

In your face The arts organization that goes by the acronym of TEAM (Teens+Education+Art+Media) has been creating public art that involves young people since 1992, but whether that involvement constitutes empowerment or exploitation is under scrutiny. Regardless of the back story, TEAM's latest effort, *Code 33: Emergency, Clear the Air*, is likely to help initiate a dialogue between police officers and youths in Oakland that doesn't involve handcuffs and interrogation procedures. Gathering 100 cops, 100 young people, an assortment of neighborhood crime-prevention groups, and a list of Oakland's political luminaries that includes Mayor Jerry Brown on the roof of the City Center West Garage, the plan is for the kids and the cops to open up and break down stereotypes that each group may hold of the other — all through spontaneous discussion. It will also blur boundaries between social activism and art, as "video portraits of youth-police concerns" are integrated into the event. 6 p.m., *City Center West Garage*, Jefferson and 14th St., Oakl. Free. (510) 238-6907. (Rob Taylor)

Good fences It's not widely known that when the United States interned Japanese Americans during WWII, Latino nations like Peru followed suit, actually deporting Japanese immigrants residing in their countries to Texas for internment. In this benefit program, *'Adios to Tears,'* Chicano

The bare essentials: Miss Exotic World '99, a.k.a. Lotus Derringer of Velvet Hammer, takes it (almost) all off at "The Fisherman's Famous San Francisco Burlesque." See Sat/9.

8 days a week

Oct. 6-12, 1999

groove band **los Otros** — along with Asian Crisis and Pan-Asian Percussion — play to aid Japanese-Latin American redress efforts happening throughout the hemisphere. Hot on the heels of their debut release, *Radio Chon*, on Son del Barrio, los Otros bring a refreshing fusion of Mexican traditional music and roots rock and roll to the event, which is jointly presented by Asian Improv Arts, the Campaign for Justice, and the Bay Area Remembrance Consortium. 8 p.m., *La Peña Cultural Center*, 3105 Shattuck, Berk. \$8-\$15. (510) 849-2568. (Chuy Varela)

Oct. 8 Friday

Last call? With slow nights leaving bar sales nil, the **Covered Wagon Saloon** has fallen on hard times. In an effort to pick things up, local bands have been jumping on last-minute lineups to help the Wagon cover the bills. So pull out that wallet, raise those pint glasses, and start getting sloshed more often for the sake of keeping one of the city's best rock venues and watering holes afloat. While there's always been rock, punk, and metal at the C.W. Tuesday through Thursday nights and Friday happy hour, you'll be happy to know that weekend dance nights have recently been nixed to make room for more live music action on Fridays and Saturdays. Tonight, the cuties in **Romeo's Dead**, all

'80s throwback hairdos and smeary eyeliner, open the show with their Psychedelic Furs-ish catchy hooks and hot-to-trot, tongue-in-cheek stage moves — they're calling for a new new wave baby, now. Suave, spooky men in black **Slender** headline with their grimy brand of hard, dark, hooky rock and roll. Plugusher open. 9 p.m., *Covered Wagon Saloon*, 917 Folsom, S.F. \$5. (415) 947-1585. (Beth Ramona Allen)

Withdrawal symptoms

No doubt most of you are getting your glo-sticks ready for the big Chemical Brothers-Underworld gig tonight, but a smaller, more low-key techno treat can be had at the Justice League. **Banco de Gaia** is a bank of world beats deposited into dance, trance, and ambient rhythms. Of course, the band is really just lone Englishman Toby Marks, ex-guitarist and producer, who's garnered quite a following with three albums full of psychedelic rock melting against trip-hop, layered with some African chanting and Indian percussion for good measure — he'd be the perfect DJ if you had, say, a rave in the Amazon Forest. Touring in support of his latest album, *The Magical Sounds of Banco de Gaia*, Marks has a full band backing him up, so if the Chemical Brothers ain't gonna be working it out for you, your money's in good hands at the Banco. Cheb i Sabbah also performs. 9 p.m., *Justice League*, 628 Divisadero, S.F. \$12. (415) 289-2038. (Robin Lapid)

Oct. 9 Saturday

Rockabilly bop Back when punk momentarily cleared the decks of dinosaur rock and new wave brought forth a host of bands plugged into rootsier rock and roll traditions, a transplanted San Antonian named **Rosie Flores** took a vanguard position in southern California's cowpunk scene. As leader of San Diego's Rosie and the Screamers and, in 1983, a member of the Screaming Sirens,



Rose-colored: Modern-day honky-tonk queen Rosie Flores headlines at Bimbo's. See Sat/9.



World bank: Toby Marks brings world beats to dance, trance, and ambient rhythms as Banco de Gaia. See Fri/8. See Sat/9.

Flores forged a no-holds-barred blend of rockabilly, hard country, and slashing rock. Since going solo in 1987 with a self-titled Warner Brothers album, she has established herself as the modern-day queen of the honky-tonks. Her four subsequent solo CDs, including the brand-new *Dance Hall Dreams* (Rounder), update a tradition that runs from Patsy Cline through Wanda Jackson and Emmylou Harris, with a personal style that is infectiously Rosie. Returning to the scene of previous dynamite shows, she headlines a bill featuring jump blues and rockabilly contender Kim Lenz and Her Jaguars and the western swing string band Hot Club of Cowtown. 9 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$14-\$15. (415) 474-0365. (Richardson)

G whiz Ever want to touch the third rail? Ever just want to go squirrel hunting? Do you count the hours between now and the next Sam Peckinpah festival? Well, if you're so fascinated by the smell of danger, why not try to catch **Noe Venable** before she explodes. The edgy, 23-year-old chanteuse pulls from her macabre treasure trove of folk/blues ditties tonight at **'Girl Groups for Good Government'** — a benefit for Proposition G, the Sunshine Initiative. Venable has

the voice, the imagination, and the cojones to make any dirge seem urgent, and if you're lucky, she may even stare you down for new material. Other groups on the bill include Birdsaw, Hotbox, Jill Tracy, Julie Plug, the Yams, Noelle Hampton, Picnic, Simon Stinger, and the Hairdressers. 8 p.m., *Transmission Theater*, 314 11th St., S.F. \$10 minimum donation. (415) 861-6906. (Adam Savetsky)

Tit for tat Nowadays, with the decline of the nuclear family and all, girls just give it away, sometimes even on (gasp) the first date. What, we ask you, happened to the good old-fashioned cock-tease? Gypsy Rose Lee and her homegirls knew that campily stripping down to *almost* nothing was far more titillating than just undulating disconsolately in a birthday suit. And so, apparently, do L.A.'s Velvet Hammer burlesque troupe. Tonight, at **'The Fisherman's Famous San Francisco Burlesque'**, the Fisherman (a.k.a. musical impresario and Frenchy cofounder Brian Lease) hosts a rollicking live striptease starring the Hammer ladies, who dance to a raunchy (live!) burlesque-pit band. San Francisco's own Cantankerous Lollies, a lingerie folly and cancan troupe, performs too, going tit to tit with its doppelgänger from down south. Rounding out the bill are fire temptress Kaotica Flambeau, the Toe Tapping Darlings, some go-go dancers, and Toots LaRue and her Gorilla. (Don't ask.) Ironic sexism at its most aesthetically pleasing or the heralded return of a lost exotic art form? You be the judge. 9:30 p.m., Hi-

Ball Lounge, 473 Broadway, S.F. \$15-\$20. (415) 397-9464. (Summer Burkes)

Oct. 10 Sunday

Work it out In Arabic, 'Ibda' means "making something out of nothing." It's also the name of a 20-person cultural troupe made up of 11- to 14-year-old Palestinian youths, who, in the harsh environment of their homeland (they are all from the Deheisheh Refugee Camp on the West Bank), are literally living up to their name. They use a mix of art, dance, and leading-by-example organizing to work toward progressive solutions to the problems facing Palestinian refugees. This week they'll show their stuff, along with the Aztec Dancers, singer-songwriter Melanie DeMore, and hip-hop groups Destiny Arts and Dance-A-Vision. 7 p.m., *King Middle School*, Berk. \$10-\$15. (510) 548-0543. (J.H. Tompkins)

Oct. 11 Monday

Alarming It's been 507 years since Columbus crashed into the American continent, yet the colonization of indigenous lands continues. At the annual **International Day of Solidarity with Indigenous Peoples of the Americas**, American Indians gather to share their struggles for self-determination and against cultural, economic, and spiritual imperialism. Activist, actor, and singer Floyd Red

Crow Westerman acts as MC; other American Indian artists include the All Nations Singers, the Pomo Dancers, and Earth, Wind, Water, Fire, and Tobacco. The ferry for the sunrise ceremony at Alcatraz leaves at 5:30 a.m., so get up and stand up with the First Nations. 5:30 a.m., *Pier 41, Blue and Gold Fleet, near Fisherman's Wharf*, S.F. \$8; free for 4 and under. (415) 641-4482. (Patty-Lemley)

Oct. 12 Tuesday

Tales of grim The director who invented Freddy Krueger (*A Nightmare on Elm Street*), posited Bill Pullman as a voodoo-plagued zombie (*The Serpent and the Rainbow*), showed that television is evil (*Shocker*), and made zillions of moviegoers *Scream* wasn't always a master of the macabre. In a former life the great **Wes Craven** was, believe it or not, a college professor, and his latest project, a novel called *Fountain Society*, combines his academic background with his well-proven ability to scare the hell out of just about anyone. Since both the Booksmith and Stacey's are playing host to Craven this week, this is your chance to check out the new book — and maybe get some insider info on *Scream 3*, due out next year. 7 p.m., *Booksmith on Page Series, Park Branch Library*, 1833 Page, S.F. Free. (415) 863-8688. (Also Wed/13, 12:30 p.m., *Stacey's*, 581 Market, S.F. Free. 415-421-4687.) (Cheryl Eddy)

Oct. 13 Wednesday

Set you free It's hard to get a grip on current events when they're filtered through the papers and snipped into evening broadcasts, but at tonight's **benefit for East Timor**, you can get out there and hear the truth. In between sets at the Cocodrie, three U.N. election observers, including Chris Lundry, speak about what they saw in East Timor before being evacuated. Every dollar goes straight to the Refugee Relief Fund, established by Global Exchange and East Timor Action Network, so you can learn about recent developments straight from the source, rock to the tunes of Creeps on Candy, the Loudmouths, High on Fire, and Drunk Horse, and make a little impact on the side. 8 p.m., *Cocodrie*, 1024 Kearny, S.F. \$5-\$7. (415) 282-9784. (Evelyn Spence)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Hot spot

Webster's defines a marsh as a "tract of soft, wet land." In other words, a place where squiggly little organisms hook up, do the nasty, and produce multitudes of new species that can potentially save the world. San Francisco's own breeding ground for new performance, named (what else?) the **Marsh**, celebrates 10 years of providing fertile ground for the Bay Area's performance artists by presenting two chock-full-of-fun days for the community. The **10th anniversary** event kicks off on Friday with the **Sparrow Brigade**, a parade of brand-new



Biodiversity: Megan Bierman, Joan Mankin, Stephanie Weisman, Sara Felder (from left), Josh Kornbluth, and his son Guthrie Sato Kornbluth join in celebration of the Marsh's 10th anniversary.

Sparrows (electric cars and motorcycles) and Zappys (electric skateboards and scooters) to spotlight the proclamation of Marsh Day by the city of San Francisco. A **gala benefit** follows that evening, featuring champagne, fancy foods, and numerous artists from the Marsh's stellar past and present. Saturday brings more excitement, with **performance auditions** for emerging artists and a **theater carnival** featuring everything from how-to lessons in costuming, makeup, and juggling to a bring-your-own-pet parade where your beloved pooch or kitty gets to sparkle at center stage. Live performances go on all day on the Marsh's four stages. Stick around for a sure-to-be-glorious night of **All-Star Performances** by Marsh alums. Monologist supremo Josh Kornbluth is confirmed to appear, as well as *Rush Limbaugh in Night School* creator-pundit Charlie Varon, clown artiste Joan Mankin, and other soon-to-be-announced luminaries. See sidebar for more information. (Sylvia W. Chan)

Marsh 10th anniversary celebration

All events are held at the Marsh Theater, 1062 Valencia, S.F. (415) 826-5750.

Fri/8

Sparrow Brigade 3 p.m. Free.
Marsh All-Star Gala Benefit 7 p.m. \$100.

Sat/9

Performance auditions 10 a.m. Free. Applications for auditions, available at the theater, must be submitted in advance. Call for details.
Community Carnival 1-5 p.m.
\$10; \$5 for 15 and under and 55 and older.
All-Star Performances 8:30 p.m. \$15-\$20 sliding scale.

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\$20
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TUE 10/12
\$20/22
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WED 10/13
\$10
7PM DOOR

THUR 10/14
\$13/15
7PM DOOR

FRI 10/15
\$20

SAT 10/16
\$12.50

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\$18/20
7PM DOOR

TUE 10/19
\$10
7PM DOOR

THUR 10/21
\$20
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FRI 10/22
\$20

SAT 10/23
\$30

SUN 10/24
\$15
7PM DOOR

FRI 10/29
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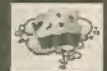
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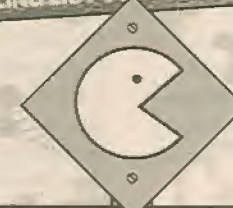
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music

Music listings are compiled by Summer Burkes and Robin Lapid. Music intern is Sylvia W. Chan. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 6

Rock/blues/hip-hop

Bernard Allison Boom Boom Room. 9pm, \$12. See 8 Days a Week, page 86.
Arlene Bishop, Russell Tillitt Cocodrie. 9pm.
Backstreet Blues Band Blue Lamp. 9:30pm.
Bevis Frond, Beachwood Sparks Great American Music Hall. 9pm, \$10-12.
Drunk Horse, John the Conqueror, Cherry Valants Covered Wagon Saloon. 9pm.
Inspectors Casanova Lounge. 9pm, free.
Carl Lee and the Saddle-lites, Gerard Landry and the Lariats Elbo Room. 10pm, \$5.
'Local Blues Showcase Series' Biscuits and Blues 9pm, \$5.
Naugahide, Chazz Cats Last Day Saloon. 8:30pm, \$4.
Randy, Belligerence, Tom Jonesing, Beanweevils, Fools' Paradise Paradise Lounge. 8:30pm.
Rosin Coven, Shelly Doty Cafe du Nord. 10pm, \$5.
Sisters of Mercy Warfield. 8pm, \$35.
Super Furry Animals, Oranger Bottom of the Hill. 9pm, \$10-12.
Super Sugar, Diamond and Electric Faith Hotel Utah. 9pm, \$3.
ThaMuseMeant, the Recipe Mick's Lounge. 9:30pm, \$7.
Wire Graffiti Kimo's. 7pm.

Bay Area
Wayne Hancock Ivy Room. 9:30pm.
Herb Jupiter 8pm, free.

Jazz/new music

Will Bernard 4-tet Bruno's. 9:30pm, \$5.
Matt Clark Trio Black Cat. 7:30pm, \$3.
Hyer Jones 2788 Diamond; 586-3733. 7:30pm, free.
Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Gary Rowe, John Goodman, Mark Stock Cypress Club. 8pm.
Swing Session Cafe Cocomo. 9:30pm.
Paula West Plush Room. 8pm.

Bay Area
Herb, Chuck Hamilton Jupiter. 8pm.
Ray Obiedo Yoshi's. 8 and 10pm, \$10.
Orion's Joy of Jazz Cato's Ale House. 6pm.

Folk/world

Azabache El Rio. 10:30pm, \$5.
Groovy Judy Bizarre Cafe, 5927 California; 831-5620. 7pm.
Open mic Ireland's 32. 9pm.

Bay Area
Aux Cajunals and Zydeco Mama Ashkenaz. 9pm, \$7.

Continued on page 92

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SUSAN Z 9:30pm

Sun Oct 10th

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Baobab 3388 19th St.; (415) 642-8632.
Bauhaus 6139 Geary; (415) 387-1151.
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Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Mexican Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Mick's Lounge 2513 Van Ness; (415) 928-0404.
Moose's 1652 Stockton; (415) 989-7800.



Hell yeah: The 440s play Stinky's Peepshow at the Covered Wagon Saloon Thurs/7.

Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Paradise Lounge 308 11th St; (415) 861-6906.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Powerhouse 1347 Folsom; (415) 552-8689.
Purple Onion 140 Columbus; (415) 398-8415.
Radio Valencia 1199 Valencia; (415) 826-1199.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
Rick's 1940 Taraval; (415) 731-8900.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
Seals Cove Pier 33, Embarcadero; (415) 788-4343.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shannon's 1609 Powell; (415) 982-8898.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sol y Luna 475 Sacramento; (415) 296-8696.
Someplace Else 1795 Geary; (415) 440-2180.
Sound Factory 525 Harrison; (415) 979-8686.
South Beach Billiards 270 Brannan; (415) 764-0389.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.

Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Sweat Shop 1943 Mission; (415) 487-1903.
Tango Tango 1550 California; (415) 775-0442.
Ten 15 Folsom 1015 Folsom; (415) 431-0700.
330 Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Transmission Theater 314 11th St; (415) 861-6906.
Trapdoor 3251 Scott; (415) 776-1928.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.

Venue 9 252 Ninth St; (415) 626-2169.
Vivande Ristorante 670 Golden Gate; (415) 673-9245.
Warfield 982 Market; (415) 243-8510.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
The Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewery 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Caribee Dance Center 1408 Webster, Oak; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Eli's Mile High Club 3629 MLK Jr Way, Oak; (510) 655-6661.

Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Lindee's Bar and Grill 2765 Clayton, Concord; (925) 676-7272.
Mr. E's 2284 Shattuck, Berk; (510) 848-2009.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♡

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music calendar rock, jazz, folk/world, dance clubs & classical

Wednesday 6
From page 89

Inti-Ilumani with Paco Peña Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988. 8pm, \$18-30.

'Unplugged and Unsigned' Freight and Salvage. 8pm, \$15.50-16.50. Singer-songwriter showcase.

Dance clubs

Abyss Storyville. 10pm-2am. DJs Julius Papp and Miguel "Migs" spin deep soulful house.

Audible Colors The Top. 10pm, \$3-5. House, jungle, techno.

Audio Alchemy Liquid, 2925 16th St; 289-6833. 10pm. Jazz, drum 'n' bass, rare groove, futuristic beats with DJs Tom Thump, Cool Chris.

Bondage A Go-Go Cat Club. 9pm, \$7-10. Fetish and industrial.

Club Millennium 1031 Kearny; 402-0000. 11pm.

Come Unity Ten 15 Folsom. 10pm.

Costly DNA Lounge. 7pm. Drum 'n' bass with Needles, Nikola, Cursor, and more.

Coup Club 1500 Broadway; 922-CLUB. 11pm. House.

Flame Job Annie's Cocktail Lounge. 9pm. Music with DJ Tess.

Indulgence Starlight Room. 10:30pm. DJ Bruce spins disco, funk, and house.

Katakomb Six, 60 Sixth St; 303-7258. 10pm, \$3. Drum 'n' bass.

Love-Haight Lounge Trax, 1437 Haight; 863-4275. 10pm, free.

New Orleans Boogie Night Nickie's BBQ. 9pm, \$3. New Orleans funk and rare grooves with DJ Motion Potion.

Pause-a-tivity Justice League. 9pm, \$5. Resident DJs Pause and J Boogie, plus local bands.

Qool 111 Minna. 5pm. A pan-techno lounge with DJs Spesh, Gil, Hyper D, guests.

Seance Backflip. 9pm, \$5. Downbeat, trip-hop, drum 'n' bass lounge with DJs Nabel, Reda.

Swing and Lounge 330 Ritch. 7-10pm. Swing lessons with Work That Skirt.

This-N-That 26 Mix, 3024 Mission; 248-1319. 9pm. Hip-hop with DJ Vinroc, Jahzyer, and more.

Three 330 Ritch, 10pm-2am. Underground breakbeat, trance, and electronic.

Bay Area

Eastside Rumble Sweets Ballroom, 1933 Broadway, Oakl; (510) 839-2902. 9pm, \$7. Dance instruction with DJ Marc D.

Mid-Week Mash Island Paradise Club. 9pm. Top 40, reggae, and R&B with DJ Mark Skills.

Soulvation Ruby Room, 132 14th St; (510) 444-7224. 10pm-2am. With DJ Kitty.

Third World Blake's. 9:30pm, \$5. DJs UC Buu, Add, and Jah Bonz spin soca, hip-hop, and reggae.

Classical

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$20-140. The ensemble presents Verdi's *Un ballo in maschera*.

thursday 7

Rock/blues/hip-hop

Art of Noise, DJ Andrew Jervis Slim's. 9pm, \$15.

Bicycle Thief, Kimball Roeser Effect, Cherry Valance Bottom of the Hill. 9:30pm, \$7.

Chemistry Set, TrioSF Hotel Utah. 9pm, \$4.

Disco Biscuits Great American Music Hall. 9pm, \$8.50.

Giblet Dribblers Tip Top Inn. 9:30pm.

Inciters Cafe du Nord. 9:30pm, \$3.

Isabelle Haze, Government Grown Last Day Saloon. 9pm, \$5.

Jenny Kerr and Uncle Ruckus Blue Lamp. 9:30pm.

Ledisi, Jungle Biscuit, DJ Garth Trinidad Paradise Lounge. 9pm.

Phil Lesh and Friends Warfield. 8pm, \$30. Through Sat/9.

'Local Blues Showcase Series' Biscuits and Blues. 9pm, \$5.

Loudmouths, Jackie and the Cedrics, 440s Covered Wagon Saloon. 9:30pm, \$5.

Men From Mars, Random Act, Das Weeth Experience, Travis Larson Band Cocardie. 8pm.

Buddy Miles Boom Boom Room. 9pm, \$15.

Ratkox, Disorient Express, Germans Edinburgh Castle. 9pm.

Sixpence None the Richer, Better than Ezra, Jeremy Toback Maritime Hall. 7pm, \$17.50.

Wags Bitterroot, 3122 16th St; 626-5523. 7pm.

Bay Area

Groove Junkies Blake's. 9:30pm, \$4.

Betsy Lucas Band Siarry Plough. 9pm, \$3.

Continued on page 95

Jessie Turner

Folk gets a funky, trip-hoppy edge in Jessie Turner's full-length CD, *All the Sweet Things*. The sexy, dreamy title song showcases Turner's excellent, versatile vocal cords; she soars on the high notes and drops to a sultry alto as she lasciviously, noncheesily recalls last night's love session: "I can't stop thinkin' bout your breath in my ear / The look in your eyes / Tight grasp on my wrist / Bruise on my thigh / The burn in my mouth" and so on. S.F.-based Turner also pulls at the loins during the whispered, a cappella Italian intro to "Evolution." On "Hear Me" a boy plays mellow Melle Mel to her easygoing Chaka Khan, then she takes the helm for the expansive, VH1-ready chorus — in fact, the entire CD has elements of a subtler Tori Amos, Sarah McLachlan, or Fiona Apple. And not in a bad way. Info: (415) 431-6630. (Summer Burkes)

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110.

demo tape o' the week

CAMEL PAGE

(YOUR GUIDE to URBAN NIGHTLIFE)

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1509-11 Haight St. 552-6949

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330 RITCH

330 Ritch St. 522-9558

Thursdays is *Popscene*, a great mix of Brit Pop, Indie and '80s New Wave. 21+

THE TOP

424 Haight @ Webster 864-7386

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CW Saloon

917 Folsom St. 974-1585

Drop by the CW Saloon this Wednesday, 10/6, for a live show with from **John the Conqueror**, **Cherry Valants** (N. Carolina) and special guests. Doors open at 9pm. 21+

LOUNGES

Annie's Cocktail Lounge

15 Boardman Pl. 703-0865

For your pleasure, Annie's Cocktail Lounge presents *Tuesday Night Karaoke* with your host, the King of Karaoke, Spike. Drop by to join the fun, starting at 9pm, and become a star on our stage. Don't forget about free pool on Mondays. Annie's opens Monday-Friday at 4pm, Saturday at 7pm, and is closed on Sunday. 21+

Lilo Lounge

1469 18th St. @ Connecticut 643-5687

For those of you who love to lounge, stop by the Lilo Lounge located on Potrero Hill. Tuesday nights feature the ambient moods of **DJ Mateo**. **DJ Jeff** busts the ambient grooves on Saturdays, while **DJ Mike** leads the way to tiki beat heaven on Sundays. Escape the fog and enter a tropical oasis any day of the week. 21+

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1028 Geary St. 567-7540

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| 09 | INNERZONE ORCHESTRA | with CARL CRAIG |
| 11 | LTJ BUKEM | MC CONRAD • DJ BLAME |
| 12 | BREAKBEAT ERA • RONI SIZE • DJ DIE | |
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Thursday 7

From page 92

Jazz/new music

Anibade and Ledisi Bruno's. 10pm, \$5.
Matt Clark Trio Black Cat. 7:30pm, \$5.
Moses Dixon Quartet Cafe Prague, 584 Pacific; 433-3811. 9pm.
Ezra Gale Sextet Amnesia. 10pm.
Frank Jackson, John Goodman, Mark Stock Cypress Club. 8pm.
Al Plank, Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Triptych, Sacred Unit, Cosmic Sound Luggage Store Gallery. 8pm.
Paula West Plush Room. 8pm.

Bay Area

Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Phil Gelb and friends Julia Morgan Theatre, 2640 College, Berk; (510) 883-7018. 8pm, \$10-15. Taking the shakuhachi (Japanese end-blown flute) into the realms of new music and free improvisation, Phil Gelb presents a tripartite concert featuring the earliest known composition for the instrument ("Empty Bell" by Kyo Rei), a quintet co-led by electronics wizard Tim Perkis (also featuring bassist Matthew Sperry, koto player Shoko Hikage, and cellist Hugh Livingston, with guest trombonist Abbie Conant), and a recently formed trio with Gelb, Livingston, and ubiquitous violin virtuoso Carla Kihlstedt (Tin Hat Trio, Charming Hostess), performing original music for shakuhachi and strings. (Derk Richardson)
Irakere Yoshi's. 8 and 10pm, \$18-22. Through Sun/10. See Critic's Choice.

Folk/world

Dana Lyn and Junji Shirota Plough and Stars. 8pm.
Mazacote Elbo Room. 10pm, \$5.
Chante Moore Kimball's East. 8pm, \$22-24.
Open mic Bazaar Cafe, 5927 California; 831-5620. 7pm.
Johnny Polanco y su Conjunto Amistad Cafe Cocomo. 9:30pm.
Dave Thom Band Atlas Cafe, 3049 20th St; 648-1047. 8pm.

Bay Area

Jaka New George's, 842 Fourth St, San Rafael; (415) 457-8424. 9:30pm.
Los Otros, Asian Crisis, Pan-Asian Percussion La Peña Cultural Center. 8pm, \$8-15. See 8 Days a Week, page 86.
Cheryl Wheeler and the Nields St. John's Presbyterian Church, 2727 College, Berk; (510) 548-1761. 8pm, \$15.50-16.50. Long a favorite on the coffeehouse folk circuit, Cheryl Wheeler exploded into a broader national spotlight last year with her single "If It Were up to Me," from her latest Philo album, *Sylvia Hotel*. Reciting a litany of potential causes of teen violence — enough to reduce blame-finding to an exercise in futility and absurdity — Wheeler concludes, "I'd take away the guns." Typically, however, the New England-based singer-songwriter cracks up her audiences with the kind of sly and sardonic humor that belies the sensitive, confessional image of her ilk, making her a different kind of folkie icon, indeed. The beguiling Nerissa and Katryna Nields open. (Richardson)

Dance clubs

Blend Storyville. 10pm. Reggae, dance-hall vibes, and Latin, Brazilian, and Caribbean beats.
Border Cantina 1192 Folsom; 626-6043. 9pm-2am. Salsa, merengue, and house.
The Box Justice League. 9pm, \$5.
Butter 354 11th St; 863-5964. 9pm-2am,

\$3. DJs Dano, JZ, and more.
Coup Club 1500 Broadway; 922-CLUB. 11pm. Beats and rhymes.
Cyberotica Transmission Theater. 8:30pm.
Eklektik Rico's, 78 Minna; 332-5800, ext 797. 10pm, \$7-10. Jungle with DJ Sage, guests. 18 and up.
Electric Avenue 26 Mix, 3024 Mission;

248-1319. 9pm, \$5. This week, special guest DJ Markie Mark.
Faith 715 Harrison; 339-8686. Hip-hop and R&B.
Heavy Rotation Ten 15 Folsom. 10pm. Two rooms with resident DJs Mark Farina, John Howard, Fluid Motion, Franky Boissy, Miguel "Migs," Kaos, Toph One, Ryme. Visuals by Visual Attack.

Kit Kat Endup. 10pm. House.
1984 Cat Club. 9pm, free. DJs Dangerous Dan, Matt, Brian Raffi, and Melting Girl.
Mary's Body and Soul Backflip. 10pm, \$5. DJs Reda and Almir spin deep grooves and house.
Olive Harry Denton's. 8:30pm, \$10.

Continued on page 96

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music calendar

rock, jazz, folk/world,
dance clubs & classical

Thursday 7

From page 95

House, '70s funk, R&B.
Pan Dulce AsiaSF. 10pm. Latin sounds.
Passenger Skylark, 3089 16th St; 621-9294. 9pm. Downtempo, jazzy beats.
Popscene 330 Ritch. 10pm, \$5. Britpop, mod, new wave, trip-hop, and indie with DJs Jeremy and Aaron.
Radio Valencia 7:30pm. DJ King Coffin spins exotic belly-dancing grooves.
Red Light Nickie's BBQ. 9pm, \$4. DJ B-Love, MC Intelligence, DJ Lymus.
Reflex Kimo's. 9pm, \$5. Jazz, funk, and hip-hop with Renoir and Dustin.
Soulidify Sacrifice. 10pm-2am. DJ Jorge and special guests spin old school and modern electro-funk.
Sure Shot The Top. 9pm, \$3. With DJs Chris Orr, Travis, Ben Cook, and guests.

Bay Area

Cocktail Capers Ruby Room, 132 14th St; (510) 444-7224. 10pm-2am. With DJs Velveeta and Johnny North.
Grateful Dead DJ Night Ashkenaz. 9:30pm, \$4. With Digital Dave and Jazz Z.D.
Latin Planet Sweets Ballroom, 1933 Broadway, Oakl; (510) 839-2902.

9:30pm, \$7. Salsa with DJ Carlos Lopez.
Throw Down Thursday Dorsey's Locker, 5817 Shattuck, Oakl; (510) 428-1935.
7pm. DJ Lee Bell spins old-school funk, R&B, hip-hop.

Classical

San Francisco Symphony Davies Sym-
phony Hall, 201 Van Ness; 864-6000.
2pm, \$12-81. The ensemble performs Krejci, Mozart, and Berlioz.

friday 8

Rock/blues/hip-hop

Mose Allison Biscuits and Blues. 8:30 and 10:30pm, \$20.
Tommy Castro, Lavay Smith and her Red Hot Skillet Lickers Fillmore. 9pm, \$16.50.
Chemical Brothers, Underworld, DJ Shadow Bill Graham Civic Center, 99 Grove; 478-BASS. 9pm, \$27.50.
Cibo Matto, I Am Spoonbender Slim's. 9pm, \$17. Through Sat/9.
Deepthroats, Spider Compass Good Crime Band, Lowdown, Deb Foxxx

Continued on page 99

The VIP isolation cell

By Amanda Nowinski

Similar to cystic acne, turnips, and ingrown hairs, the underground club scene flourishes beneath the surface of ordinary life. Imperceptible to the outside eye, the underground must be fiercely protected so as to prohibit DJs from making a living (off of gigs and not weed) and to make sure that no more than six people ever hear a producer's house track. Yes, the less accessible the scene, the happier its solitary, impoverished inhabitants.

And as any underground visitor knows, the music played at these venues is so esoteric and complex that only those in the possession of two turntables, a mixer, and a pair of enormous trousers can truly feel the music. Still, if you don't have the aforementioned underground attributes, assuming the role of the DJ ho (male or female groupie) might bring you further along the path of comprehension. To become an official DJ ho, however, one must first develop a casual methamphetamine habit (to maintain an elegant emaciation and persistent perkiness) and learn to lug the DJ's record crate into a nightclub with utmost style and grace. Fornicating with the underground DJ sometimes proves a risky endeavor. Due to a deep concern with dropping knowledge and fat beats, difficulties ensue when the DJ removes the headset and finally drops his or her pants; the obsession with perfectly synched beat-matching makes for a very monotonous snog, but if you're lucky, it won't last longer than a seven-minute remix. Note: hos with sensitive skin must avoid DJs who scratch.

One place that doesn't need to give a fuck about being underground "enough" is the Endup. Why? Because the Endup is completely beyond subterranean pretensions; where else can you — along with all the fierce drag queens, muscle boys, club kids, and oddly placed suburbanites — guzzle Bloody Marys at 7 a.m. and work your booty to amazing, heart-thumping house? This past Saturday at Otherwhirled I found myself getting happily bombed at 10 a.m. in the Endup's garden, talking to friendly (if not intrusive) strangers, and occasionally dragging my sloppy ass up to work out my internal dramas on the dance floor. Who says debauchery and house music therapy can't begin before noon, anyway? At 11, DJ Blackstone stepped to the decks and transformed the club into a temple of merciless, grinding ass. Overcome by the spirit of raunchy, moaning divas and earth-shaking beats, ecstatic dancers threw their hands in the air and worshiped all that is good: the sun, the booze, and the glory that is deep house. By 3 p.m. I was ready for some real underground action, so I flooded my eyes with Visine and headed toward Muni on Third and Market, where the trains are so exclusive that even DJ Spooky can't get on the list.

Otherwhirled. Saturdays, Endup, 401 Sixth St., S.F. 6 a.m.-4 p.m.

San Francisco Late Night Coalition Rally. Civil rights attorney Tony Serra and others are scheduled to speak, and music will be provided by Sunshine and Moonbeam of Dubtribe, New Natives, Jëno, and a special surprise guest. Sat/9, noon-7 p.m., U.N. Plaza, Eighth St. and Market, S.F. (415) 820-3219.

Save Ten 15. www.spundae.com.


Save the Endup. www.theendup.com.

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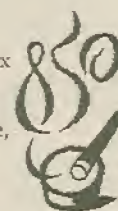
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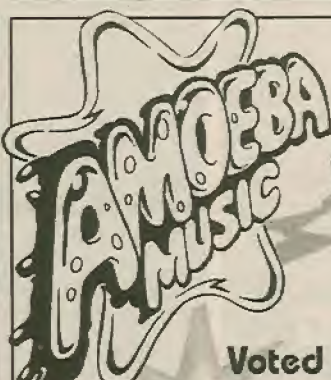
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Friday 8

From page 96

Hamhoxxx Tehama Alley Clit Stop, 557 Howard; 896-6434. 8:30pm, \$6-10.
Fantastic Plastic Machine Manhattan Lounge, 699 Market; 543-0191. 9pm, \$10. With Bardot a Go-Go DJs.
Key Francis and the Players Blue Lamp. 9:30pm.
Go Kart Go, Jimmy, the Christines Hotel Utah. 9pm, \$5.
Lamb Bimbo's 9pm, \$10-12.
Phil Lesh and Friends Warfield. 8pm, \$30. Through Sat/9.
MBL Beach Chalet 10pm.
Zigaboo Modeliste and the New Aahkestra, D'Amphibians Last Day Saloon. 9pm, \$10.
Network Electric Elbo Room. 10pm, \$5.
Pavement, Calexico Maritime Hall. 9pm, \$17.50. Through Sat/9.
Linda Perry, Blood Roses, White Star Dairy Bottom of the Hill. 10pm, \$7.
Carl Robinson Boom Boom Room 9pm, \$7.
'Rock Against Suicide' Cafe Cocomo. 8pm, \$10. JoJo, Storm and her Dirty Mouth, Whiskey Pill and the PBR Street Gang, Film School, Glitter Mini 9, Miracle Baby, Trauma Flintstone, Ethel.
Secadora Amnesia 10pm, \$3.
Lavay Smith and her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$5.
Southern Restoration Society ATA, 992 Valencia; 824-3890. 8pm, \$5.
Superbooty Great American Music Hall. 9pm, \$15.
Toxic Narcotic, Shit List, Wett Covered Wagon Saloon. 6pm, free.
Undercover S.K.A., 008, Alvarados Paradise Lounge. 9:30pm.

'Virginia Slims Dueling Divas Finals' 7th Note Showclub. 10pm, \$5. The benefit for AIDS Services features Ella Pennywell and Bluesbeat, Brenda Boykin and Home Cookin', Ledisi, and Faye Carol with her Off the Hook Blues Band.
Waycross, Court and Spark Kimo's. 10pm.

Bay Area
Baltic All-Star Band The Baltic. 9pm.
Cool Water Canyon, Floodplain Gang Blake's. 9:30pm, \$5.
Etienne de Rocher Ivy Room. 9:30pm.
Drunk Horse, KAP, Jai Young Kim, Frenulum Port Lite. 9pm, \$3.
Habanero Quartet Jupiter. 9:30pm.
Ben Harper, Funky Meters Greek Theatre, Hearst at Gayley, Berk; (510) 762-BASS. 7:30pm, \$26.
Powerhouse, Molotov Cocktail, 46 Short, Bullyrag 924 Gilman. 8pm, \$5.
Sprague Brothers, Applesauce Starry Plough. 9:45pm, \$6.
Whispers, Manhattans, Dells, Intruders Paramount Theater, 2025 Broadway, Oakl; (510) 762-BASS. 7:30pm, \$45.50-50.50.

Jazz/new music

Wayne Anderson Trio Cafe Prague, 584 Pacific; 433-3811. 9:30pm, free.
Blue Room Boys Radio Valencia. 7:30pm.
Broun Fellinis Black Cat. 7:30pm, \$5.
Jules Broussard Golden Gate Sausalito Ferry, meets at Ferry Bldg at foot of Market; 923-2000. 11:45am, \$4.80.
Count Dizzy Jazz Trio Le Colonial, 20 Cosmo Pl; 931-3600. 6-10pm, free.

Continued on page 100

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critic's choice

Irakere

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The first rumblings of Cuba's contemporary Afro-Cuban jazz style came from Irakere, a group headed by pianist Jesus "Chucho" Valdes and including gifted players like saxophonist Paquito D'Rivera and trumpeter Arturo Sandoval. Irakere set the world on its ear with a riveting new fusion that brought them to the Newport Jazz Festival in 1978. While in the United States, they recorded a landmark self-titled album for Columbia that garnered them a Grammy the following year. Now, almost 30 years later, the band has changed completely: while Valdez is still Irakere's musical director, he doesn't perform with them anymore (opting instead to concentrate on his acclaimed quartet). Today Irakere serves as an incubator for the top young jazz talent in Cuba, with veterans Enrique Pla (drums) and Carlos Emilio Morales (guitar) leading the group. On this visit stateside, the amazing Havana pianist Tony Perez (whose solo album *Soneao*, on the Costa Rican label Tamarindo Records, is a gem) makes his debut with the band, which was also honored last year with another Grammy nomination, for *Babalu Aye*, on Bembe. For a look at the future of jazz cubano, this is a must! 8 and 10 p.m., 510 Embarcadero West, Jack London Square, Oakl. \$18-\$22. (510) 238-9200. (Chuy Varela)



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music calendar

rock, jazz, folk/world,
dance clubs & classical

Friday 8

From page 99

Cynthia and the Swing Set *The Ramp*.
5:30pm.

Frank Jackson, John Goodman, Mark
Stock Cypress Club. 8pm.

Robert Locke *Piaf's*, 1686 Market; 864-
3700. 10:30pm, \$5.

Robert Stewart *Bruno's*. 10:30pm, \$7.
Paula West *Plush Room*. 8pm.

The Zone Jazz at *Pearl's* 9:30pm.

Bay Area

Habanero Quartet *Jupiter*. 8pm.

Stephen Holland and Steve Card *Alba-*
tross Pub, 1822 San Pablo, Berk; (510)
843-2473. 6:30pm.

Hot Club of San Francisco *The Adelphi-*
an, 2167 Central, Alameda; (510) 748-
8181. 8pm, \$14.

Irakere Yoshi's. 8 and 10pm, \$18-22.

Through Sun/10. See Critic's Choice.

Kronos Quartet *Dinkelspiel Auditorium*,
Stanford University, Lagunita Dr, Palo
Alto; (650) 478-BASS. 8pm, \$27-30.

Steve Lucky and Rhumba Burns *Ashke-*
naz. 9:30pm, \$10.

Michael Smolens-Sheldon Brown Duo

Julia Morgan Theatre, 2640 College,
Berk; (510) 883-7018. 8pm, \$15.

Folk/world

Sylvia Bagge *Cafe International*.
8pm, free.

Manny Bernal, Jonathan Jaffe *Sacred*
Grounds Cafe, 2095 Hayes; 387-3859.
8pm.

Claddagh Band *Ireland's* 32. 9pm.

Jeff Pherson *Bazaar Cafe*, 5927 Califor-
nia; 831-5620. 7pm.

Secret Garden *Palace of Fine Arts The-*
ater, 3301 Lyon; 392-4400. 8pm, \$32.50.
Waybacks *Plough and Stars*. 8pm.

Bay Area

Floodplain Gang *Blake's*, 2367 Telegraph,
Berk; (510) 848-0886. 9pm.

Laura Fuentes and Calicanto *La Peña*
Cultural Center. 8pm, \$10.

Edward Martin *Little Church*, 37051
Cabrillo Terrace, Fremont; (510) 784-
4412. 7:30pm, \$10.

Chante Moore *Kimball's East*. 8pm,
\$22-24.

Trout Fishing in America *Freight and*
Salvage. 8pm, \$14.50-15.50.

Dance clubs

Asia *King Street Garage*. 10pm-3am.

Backflip 9:30pm. DJ Frank spins acid
jazz and house.

Bohemian Lounge *McCarthy's*, 2327
Mission; 648-0504. 10pm, free. Break-
beat, hip-hop, drum 'n' bass.

Coup Club 1500 Broadway; 922-CLUB.
11pm. Rare grooves.

Darling *Purple Onion*. 10pm, \$5. DJs
That Guy and Richie spin '60s and
'90s tunes.

Deeper 917 Folsom; 273-1170. 10pm.
DJs Laron, Laird, and Ra-Soul.

Dig Liquid, 2925 16th St; 289-6833.

8pm-2am, free. House, drum 'n' bass.

Earth 280 Seventh St; 705-0585. 9pm, \$5.
"Homogroove" with DJs Chip Mc-

Clure, Josef Lee, Jeffrey B, and guests.

El Rio 9pm, \$5. World Beat dance party.

Fag Fridays *Endup*. 10pm, \$8.

Fantastic Plastic Machine *Manhattan*

Lounge, 699 Market; 543-0191. 9pm,

\$10. International clubpop.

Freak Show *The Stud*. 10pm, \$5-7. Per-

formances, side shows, exotic dancers,

and resident DJ Cougar.

Friday Breakbeat Happy Hour 330 Ritch.

6-9pm. DJs Dustin, Henry, and George

spin breakbeat, downtempo, and

acid jazz.

Galaxie Six, 60 Sixth St; 303-7258. 9pm.

With resident DJ Dave Kirkland in the

basement, guest DJs in the lounge.

Ibiza Club NV, 525 Howard; 339-8686.

9:30pm. Salsa, funk, and Latin dance.

Ice Cream Cellar. 10pm-2am. R&B,

soul, hip-hop, dancehall, and disco.

Indochine *Le Colonial*, 721 Sutter; 931-

3600. 10pm-2am, \$15. DJs Clutch and F

spin high energy house.

Love-Haight Lounge *Trax*, 1437 Haight;

863-4275. 10pm, free.

Mad Dog in the Fog 9pm. Reggae with

DJs Jake and Erin.

Metronome Ballroom 1830 17th St; 252-

9000. 9pm. Ballroom dance party.

Mission K.O. 26 Mix, 3024 Mission; 248-

1319. 9pm, \$5. Big, saucy beats. This

week, Andrew Jervis vs. J Boogie.

Nickel Bag *Covered Wagon Saloon*.

9:30pm. Hip-hop and rare grooves with

Toph One and guests.

Nickie's BBQ 9pm, \$5. '70s and '80s

funk.

Nikita Ten 15 Folsom. 10pm. With DJs

David Michael, Jerry Bonham, Simon,

Jeno. Drum 'n' basement with DJ Kayar.

Atomic trip-hop lounge with DJs

Niven, John Howard.

Continued on page 103

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10/7 60'S SOUL & R&B Th

WAMMIE NOMINEES
THE INCITERS 10PM
DJ STORMY
WOMEN IN COMEDY 7-9PM \$10 BACKDOOR

10/8 VINTAGE JAZZ & BLUES F

LAVAY SMITH & HER RED HOT
SKILLET LICKERS 10PM

10/9 HIP-HOP / DJ'S & DANCING Sa

THE MOST CHILL SLACKMOB
10PM
JESSIE TURNER CD RELEASE PARTY
7-9PM/\$5 BACK DOOR

10/10 JAZZ S

ROCKIN TEENAGE COMBO 10PM
"BOWLING BALL BLUES"
COMEDIC THEATER 7-9 PM \$5 COVER

10/11 FUNK M

SPUNJUNKET 10PM

10/12 SALSA T

MAZACOTE
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critic's choice

Sandy Cressman and Homenagem Brasileira

Sun/10, Jazzschool

While mainstream jazz divas like Diana Krall may have gotten all the hype at this year's Monterey Jazz Festival, it was at the peripheral venues of the fairgrounds that unsung talents like Bay Area vocalist Sandy Cressman and her Homenagem Brasileira group captivated an SRO audience with her delightful brand of Brazilian jazz. Drawing from her excellent self-titled '98 debut CD, Cressman is a seasoned performer who cut her eyeteeth with the vocal ensemble Pastiche in the '80s. Originally from New York City and married to trombonist extraordinaire Jeff Cressman, Sandy Cressman has the nuance and chops to steal your heart with that bluesy expressive quality Brazilians called *saudade*. With a top-notch band that includes piano virtuoso Marcos Silva, bassist David Belove, and drummer Celso Alberti, this songbird is flying to new heights. 4:30 p.m., 2375 Shattuck, Berk. \$6-\$12. (510) 845-5373. (Chuy Varela)

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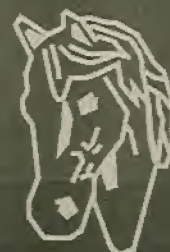
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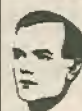
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Friday 8

From page 100

Room 836 Big Heart City. 10pm, \$10. DJs Behrouz, Julius Papp, and Jerry Ross.
'70s and '80s 330 Ritch. 10pm-2am, \$5, free before 11pm. '70s disco, '80s new wave with DJs Henry, Dustin, and George.
Twice as Nice 111 Minna. 9pm-2am. With DJs Cool Chris, Tom Thump, Saga, and more.

Bay Area

Get Ya Groove On Dorsey's Locker, 5817 Shattuck, Oakl; (510) 428-1935. 8pm. DJ Hank J.
Latin Spice Caribbean Spice Restaurant, 1920 San Pablo, Berk; (510) 843-3035. 10pm, \$5. DJ Benjy Bravo spins international dance mix beats.
Rhythm Lounge Chibbo Bar and Grill, Ramada Inn, 920 University, Berk; (510) 444-3906. 9:30pm, \$10-15. Hits from '70s and '80s for those 30 and over.
Ruby Juke Box Ruby Room, 132 14th St; (510) 444-7224. 10pm-2am.

Classical

Angela Kraft Cross Star Classics Recital Hall, 425 Hayes; 552-1110. Noon, free. The pianist performs Ravel.
Matthew Laurence Edwards Old First Church, 1751 Sacramento; 474-1608. 8pm, \$7-9. The pianist performs Bach, Mozart, and Stravinsky.
New Music Ensemble San Francisco Conservatory of Music, 1201 Ortega; 759-3475. 8pm, free. The ensemble performs Milhaud and more.
San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$12-81. See Thurs/7.

saturday 9

Rock/blues/hip-hop

Amazing Embarrassonics El Rio. 9pm, \$5.
Banco de Gaia, Cheb i Sabbah Justice League. 9pm, \$12. See 8 Days a Week, page 86.
Laura Bates, Stringbean Bitterroot, 3122 16th St; 626-5523. 7pm.
Black Halos, Lost Goat, American Heartbreak, Nerves Cocodrie. 9pm.
Blueland, Sex 66, Charmer Last Day Saloon. 9pm, \$5.
Blue Sky Roadster, Keeners, Sprague Brothers, Playtonics Paradise Lounge. 9pm.
Don Caballero, Champs, Clinics Bottom of the Hill. 10pm, \$7.
Cibo Matto, DJ Disk, DJ Eddie Def Slim's. 9pm, \$17.
Taylor P. Collins Boom Boom Room. 9pm, \$10.
Commode Minstrels in Bullface Kimo's. 10pm.
Deerhoof, Fuel for Tongues, Wax My Camaro Tehama Alley Clit Stop, 557 Howard; 896-6434. 8:30pm, \$6-10.
Rosie Flores, Kim Lenz and her Jaguars, Hot Club of Cowtown Bimbo's. 9pm, \$14-15. See 8 Days a Week, page 86.
Flying Other Brothers Great American Music Hall. 9pm, \$10.
'Girl Groups for Good Government' Transmission Theater. 8pm. With Noelle Hampton, Birdsaw, Julie Plug,

Jill Tracy, Hotbox, Noe Venable, Simon Stinger, the Yams, the Hairdressers, DJ Polywog. See 8 Days a Week, page 86.

Hard Binger, Nappy Time Junction, Ratkox Tempest, 431 Natoma; 495-1863. 9pm, \$2.
Heavy Pebble, Iniolet, Flit Hotel Utah. 9pm, \$5.
Jackie and the Cedrics Boomerang. 9:30pm.
Lamb Amoeba Music, 1855 Haight; 831-1200. Noon, free.
Phil Lesh and Friends Warfield. 8pm, \$30.
Most Chill Slackmob, Ill Media Cafe du Nord. 10pm, \$7.
No Doubt, Unwritten Law Fillmore. 9pm, \$21.50.
'Octoberfresh Festival' Broadway Studios. 9pm. With Felonious, Muad'Dib, and Reflex DJs.
Pavement, Caexico Maritime Hall. 9pm, \$17.50.
Resident Aliens Ireland's 32. 9pm.
Lavay Smith and her Red Hot Skillet Lickers Biscuits and Blues. 8:30 and 10:30pm, \$12.50.
Temple of Man Beach Chalet. 10pm.
Third Street Blues Band Blue Lamp. 9:30pm.
Ticket to Ride Mad Dog in the Fog. 10pm.
Jessie Turner Cafe du Nord. 7pm, \$5.
See Demo Tape o' the Week.

Bay Area

Brenda Boykin and Home Cookin' The Baltic. 9pm.
Dank Man Shank, Monkey Port Lite. 9pm, \$3.
Deathray, Persephone's Bees Ivy Room. 9:30pm.
Shelly Doty X-Tet Blake's. 9:30pm, \$5.
Strychnine, Toxic Narcotic, Shitlist, Murder Takes No Holiday 924 Gilman. 8pm, \$5.
That One Guy, Thrones, Pleaseeasaur Starry Plough. 9:45pm, \$6.

Jazz/new music

Don Alberts Cypress Club. 8:30pm.
B.J. Papa Band Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Mike Lipskin Star Classics Recital Hall, 425 Hayes; 552-1110. 5pm, \$10.
Soylent Green Black Cat. 7:30pm, \$5.
Robert Stewart, Marcus Shelby Bruno's. 9:30pm, \$7.
Paula West Plush Room. 8pm.
The Zone Jazz at Pearl's 9:30pm.

Bay Area

Johnny Bones and Palace of Jazz Jupiter. 8pm.
Irakere Yoshi's. 8 and 10pm, \$18-22. Through Sun/10. See Critic's Choice.
Maria Kramer Duo Voulez-Vous, 2930 College, Berk; (510) 548-4708. 7pm, free.
Trance Lucid Borders Books and Music, 5820 Shellmound, Emeryville; (510) 654-1633. 6pm.

Folk/world

Gonifs Klezmer Group Radio Valencia. 7:30pm.
Hansi, Butch Berry Sacred Grounds Cafe, 2095 Hayes; 387-3859. 8pm.
'Music of the Silk Road' Noe Valley Ministry, 1021 Sanchez; 242-4085. 8pm, \$20. With Ihsan and Neva Özgen, and more.

Continued on page 104

IVY ROOM

WEDNESDAY, OCTOBER 6
WAYNE HANCOCK

FRIDAY, OCTOBER 7
Etienne de Rocher

SATURDAY, OCTOBER 8
**Deathray w/
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Performance Oct 14 w/ The Damsels

FRIDAY Disco/Funk/New Wave 10/8
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DJ Jeff & DJ Henry
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SATURDAY Soul / R&B 10/9
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REBIRTH
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Beats and Breaks In The Lounge w/ Felix The
Dog & Mei-Lwun
10pm-2am \$7/\$10 @ The Door I.D. Required

Friday October 8th
Mainframe
Techno and House w/ Resident DJs Aspect, Marc
Forger, Inhuman, & Raf One.
plus special guest
Visuals By I.Candy
9pm-2am \$5/\$10 @ The Door I.D. Required

Saturday October 9th
Kinetics Productions Presents Interspekt
Drum and Bass provided by DJs Saton One, Kei,
Controlled Substance, & Red5
Hip-Hop provided by DJs Ill Bill, Aki, Formula-
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Visuals By Telekinetik
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DJ TESS
MON-FRI OPEN 4PM
SAT OPEN 7PM

music calendar rock, jazz, folk/world, dance clubs & classical

Saturday 8
From page 103

Nearly Beloved Atlas Cafe, 3049 20th St; 648-1047. 4pm.

Old-Time String Band, Colonel Trout's Possum Humpers 3300 Club, 3300 Mission; 826-6886. 8:30pm.

Órla and the Gasmen Plough and Stars. 8pm.

PickPocket Ensemble Bazaar Cafe, 5927 California; 831-5620. 7pm.

Johnny Polanco y su Conjunto Amistad Cafe Cocomo. 10pm.

Ritmo Y Armonia The Ramp. 4pm.

Vivendo de Pao Elbo Room. 10pm, \$5.

Bay Area
'Circle of Love' benefit concert La Peña Cultural Center. 7:30pm, \$10-20. With Green, Helen Chaya, and more.

India y su Orquesta Oasis Showroom, Ladbroke's Casino, 13255 San Pablo, San Pablo; (510) 215-7888. 8 and 10:30pm, \$22.50-27.50.

Chante Moore Kimball's East. 8pm, \$22-24.

Casey Neill Trio Freight and Salvage. 8pm, \$12.50-13.50.

Zydeco Flames Ashkenaz. 9:30pm, \$10.

Dance clubs
Back and Forth Covered Wagon Saloon. 9:30pm. Hip-hop and '70s grooves.

Backflip 9:30pm. DJs Mouse and Julius Papp spin garage vocal house.

La Belle Epoque The Top. 7-10pm. DJs Wish FM, Mike Bee, Sea.

Coup Club 1500 Broadway; 922-CLUB. 11pm. Soulful grooves.

Futura King Street Garage. 10pm-3am.

Intersekt Rico's, 78 Minna; 646-0535. 9pm, \$5-7. Drum 'n' bass and underground hip-hop with DJs Satori One, Kei, and more.

Le Colonial 721 Sutter; 931-3600. 9pm, \$15. Four DJs spin smooth grooves and house.

Loveworks 111 Minna St. 9pm. DJ Matt Valenz spins house.

Lush CoCo Club 10pm, \$5. A private lounge for sexy kittens and cool cats.

Metronome Ballroom 1830 17th St; 252-9000. 9pm. East Coast swing-lindy hop and West Coast swing parties.

Opus Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm, \$10. House, Urban Contemporary, R&B with DJs Jerry Ross and Dave Molnar.

Otherwhirled Endup. 6am, \$5. House, techno after-hours. See Electric Habitat.

Phase 4 Hush Hush, 496 14th St; 241-9944. 10pm-2am. Electrolounge with DJs Laureano, Takeshi, and guests.

Push Club Six. 9pm, \$5. DJs Mouse, Travis, Laron, others.

Release Ten 15 Folsom. 10pm. Four levels, 10 DJs.

Remedy Big Heart City. 10pm-5am, \$12. Progressive, funky dance music with B.B. Hayes, Rynskeme, and more.

Shakin' Not Stirred Tango Tango. 9pm. House with DJs Jeff Brillhart, Fil Latore, and Will Shake.

Soul Cat Club 9pm-3am, \$10. Classic to modern soul.

Sound Factory 525 Harrison; 339-8686. 10pm. Grand re-opening party.

Superstar Sacrifice. 10pm-2am.

Staple 280 Seventh St; 789-8277. 9pm-2am, \$5. Deep house with DJs Mark E. Quark, Gemini, and rotating regulars.

3Down! 26 Mix, 3024 Mission; 248-1319. 9pm-2am. With DJ Mauricio and guests Solar and Saga

Universe Club Townsend. 9:30pm-7am. DJs Blackstone, David Harness, guests.

Vanity 330 Ritch. 10pm. Funk and soul with DJs Switch and Henry.

Bay Area
Caribbean Spice 1920 San Pablo, Berk; (510) 843-3035. 10pm-2am, \$8. Reggae, dancehall, soca, funk, R&B.

Club Rimshot Bench and Bar, 120 11th St, Oakl; (510) 273-9769. 9pm; \$7 before 11pm, \$8 after. R&B, hip-hop, reggae, soulful house with DJ Alex Afrique.

Decompression '99 Sweets Ballroom, 1933 Broadway, Oakl; (510) 839-2902. 9pm, \$8-10. Burning Man presents this after-party, with fashion show, DJs, art installations, and more.

KALX DJ Showcase Ruby Room, 132 14th St; (510) 444-7224. 10pm-2am.

Classical
Jewel Bleckinger, Umida Aviyanov Trinity Chapel, 2320 Dana, Berk; (510) 549-3864. 8pm, \$8-10. The musicians perform poem songs and spirituals.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$12-81. See Thurs/7.

Bay Area
Philharmonic Baroque Orchestra First Congregational Church, Dana at Durant, Berk; (415) 392-4400. 8pm, \$30-45. The ensemble performs Schubert, Schumann, and Mendelssohn.

sunday 10

Rock/blues/hip-hop
Blinker the Star, Descanso, Ultimate Fakebook, Traindodge Cocodrie. 8:30pm.

Steve Freund Biscuits and Blues. 9pm, \$5.

Ron George-Tom Nunn-Gino Robair, Adam Lane's Full Throttle Orchestra, Tom Heasley Tehama Alley Clit Stop, 557 Howard; 896-6434. 8:30pm, \$6-10.

Glow, Candy from Strangers Kimo's. 6:30pm.

Stevie Harris Band, Travis Larson Band Hotel Utah. 8pm, \$3.

'Hot Rod Car Show' Bottom of the Hill. 3:30pm, \$7. With Road Kings, Chop Tops, Tombstones, Rounders, Rockin' Lloyd Tripp.

Lady Margaret Boom Boom Room. 9pm, \$3.

Mushroom, Child, Isabelle Haze Paradise Lounge. 9pm.

Mysterious Ice Wyrms Kimo's. 3:30pm.

Pimp Daddy Jesus Blue Lamp. 9:30pm.

Reducers SF Boomerang. 9:30pm.

Swoop Unit Bruno's. 9pm.

Bay Area
Mood Food, Comfy Chair Blake's. 9:30pm, \$3.

Jazz/new music
Don Alberts Cypress Club. 8:30pm.

Ledisi and Anibade Black Cat. 7:30pm, \$3.

Rockin' Teenage Combo Cafe du Nord. 10pm, \$5.

Soul Sauce Jazz at Pearl's. 8pm.

Continued on page 106


Rockabilly Thursday's

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October 14th: Darrin Stout
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FRI	1st - DJ Laird funk - groovy soulful house 8th - DJ Frank acid jazz - jazzy house 15th - DJ Mauricio & Mouse abstract beats - deep soulful house all nights 10pm - 2am \$5
SAT	2th - DJ Romanowski latin boogaloo - shingaling house 9th - DJ Mouse & Julius Papp - garage vocal house all nights 10pm - 2am \$5
SUN	Why Not DJ's Maxim T - T-Ski - Fuze - CLC hip hop - salsa - reggae 10pm - 2am \$5
TUES	Locals Lounge DJ's Laird downtempo - funky beats \$3 beer & wells to 9pm Special house cocktail all night 9:30pm - 2am no cover

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Sunday, Oct 10 FREE 9:30pm
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Tuesday, Oct 12 \$3
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10/13 DARRIN STOUT & THE STARLIGHTERS
+ THE WAGS

10/14 JERRY MILLER & DAI BANDO +
DAVID DENNY & CARLOS REYES

10/15 BLEW WILLIE + CHEMISTRY SET
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8pm dance lesson

THUR 10/7 \$4 9:30PM
GRATEFUL DEAD DJ NIGHT
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FRI 10/8 \$10 9:30PM
STEVE LUCKY & THE RHUMBA BUMS
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8pm dance lesson

SAT 10/9 \$10 9:30PM
ZYDECO FLAMES
(Hot Zydeco Music)
8:30pm dance lesson

SUN 10/10 \$6 1-5PM
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THUR 10/7 9pm
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FRI 10/8 9pm
LOOSE LIPS
HELL BROS
GREEN MEANS GO
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SAT 10/9 9:30pm
JACKIE AND THE
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TUE 10/12 9:30pm
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VOLUNTEERS

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METAL MURPHISIS
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See Classified.

GUARDIAN

Cocodrie

WED 10/6 City of (WA), Sounds of the Barbary
Coast/Arlene, Russell Tilliet Alt 9pm

THU 10/7 Men From Mars (WA), Travis Larson
Band, Cat, Das Weeth Experience (Ger-
many), They Call Me Lucky Rock 8pm

FRI 10/8 Party—Four Smokin' DJ's spinning
reggae thru breakbeat 9pm

SAT 10/9 Black Halos (Sub Pop), Lost Goat,
American Heartbreak, Nerves (Thrill
Jockey) Rock 9pm

MON 10/11 Blinker The Star, Descanso, Ultimate
Fakebook, Trindodge Alt 8:30pm

TUE 10/12 Malevolent Creation, Broken Hope,
Internal Bleeding, Down Factor, Son
Of Chaos Heavy 7:30pm

WED 10/13 East Timor Benefit w/ Creeps on
Candy, Loudmouths, High on Fire,
Drunk Horse

10/15 Damon & Shindog's Ballroom Blitz

10/16 Immolation

10/17 Ruins (Japan)

10/23 Royal Trux (9pm) Sloppy Seconds (2pm)
ADV. TIX: WWW.TICKETWEB.COM
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music

calendar

Sunday 10
From page 104

Paula West Plush Room. 5pm.

Bay Area
And-Ornette X-tet Cato's Ale House.
6pm.

Baguette Quartette The Baltic. 6pm.

Sandy Cressman and Homenagem
Brasileira Jazzschool, 2375 Shattuck,
Berkeley; (510) 845-5373. 4:30pm, \$12. See
Critic's Choice.

Irakere Yoshi's. 2 and 8pm, \$5-18. See
Critic's Choice.

Jerome Thweatt and His Jazz Arsenal
Dorsey's Locker, 5817 Shattuck, Oakland;
(510) 428-1935. 4pm. Open improv
jazz jam.

Edwin Tobo Group Eli's Mile High Club.
6pm, \$5.

Folk/world

Candela El Rio. 4pm, \$7.

'Eighth Annual Peter Tosh Birthday Cel-
ebration' Maritime Hall. 4pm, \$25.

With Bunny Wailer, Andrew Tosh, Ju-
nior Reid, Dani Spencer, Lasana Ban-
dele, Kid Sister, Prince Rastan, Sister Al-
reca, and a Peter Tosh film festival.

Global Echo The Ramp. 4pm.

Hanes Family Radio Valencia. 7:30pm.

Moving Violations Bazaar Cafe, 5927
California; 831-5620. 7pm.

Open mic Jack's Cannery Bar, 2801
Leavenworth; 931-6400. 8pm.

Open mic Red Devil Lounge. 7pm, \$2.

Johnny Polanco y su Conjunto Amistad
Jelly's Dance Cafe, 295 Terry Francois
Blvd; 495-3099. 4pm, \$12.

Seisiun Plough and Stars. 8pm.

Bay Area

Cappuccino Borders Books and Music,
5820 Shellmound, Emeryville; (510) 654-
1633. 2pm.

India y su Orquesta Oasis Showroom,
Ladbrokes Casino, 13255 San Pablo, San
Pablo; (510) 215-7888. 8 and 10:30pm,
\$22.50-27.50.

Jaka Peri's. 4pm.

Chante Moore Kimball's East. 8pm,
\$22-24.

S.F. Royal Scottish Country Dance Soci-
ety Ball Preview Ashkenaz. 1-5pm, \$6.

Bill Staines Freight and Salvage. 8pm,
\$14.50-15.50.

Dance clubs

Cushicle Beauty Bar, 2299 Mission;
285-0323. 9pm. DJs Takeshi and spe-
cial guest.

Dub Mission Elbo Room. 9pm, \$4. Dub,
roots. This week, DJs Sep and Ron.

Metronome Ballroom 1830 17th St; 252-
9000. 8pm. Salsa night.

Pleasuredome Club Townsend. 9pm-
6am.

Promised Land Covered Wagon Saloon.
9:30pm. Reggae, Caribbean sounds.

Rebirth 330 Ritch. 10pm. DJs Mind Mo-
tion and Henry spin soul, hip-hop,
R&B.

Reggae Sundaze Nickie's BBQ. 9pm, \$3.
With DJ Ras David I.

Rewind Hi-Fi Lounge, 2125 Lombard;
771-2583. 9pm, \$5. Guest DJs spin rare
grooves.

Second Sunday Cafe Cocomo. Noon-
midnight, \$10-15. DJs Jeno, M3, Norm,
and more.

Sixteen Cat Club. 9pm. Rock and roll,
glam, metal.

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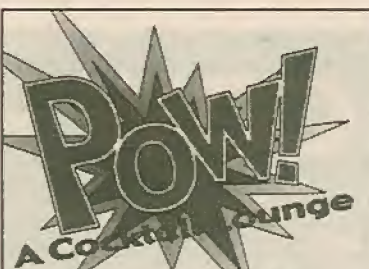
KALK WELCOMES TUES. OCT. 26
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WED. OCT. 27 • DOORS 7 / SHOW 8 • \$20

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Something Else Zodiak Club, 718 14th St; 522-9883. 10pm, \$8.
Spundae Ten 15 Folsom. 10pm. This week, DJ Richie Hawtin.
Sundance Saloon King Street Garage. 6-11pm. Dance lessons and country and western two-stepping.
The Sunday House Fiddlers' Green, 1333 Columbus; 441-9758. 9pm, \$3. DJ Keith O'Reilly and guests spin funky disco house.
T Dance Endup. 5am. Cap off a late Saturday night with more dancing in the wee hours of Sunday morning.
Testpress Sunday 26 Mix, 3024 Mission; 248-1319. 9pm, \$3. Drum 'n' bass with Rue and Pressa.
True Skool Skylark, 3089 16th St; 621-9294. 9pm. House, disco, hip-hop, and more.
United Nations Justice League. 8pm, \$5. World beat with DJs Ij, Wisdom, and Alain del Corazon.
Why Not? Backflip. 9:30pm, \$5. Hip-hop, salsa, and reggae with Maxim T, T-Ski, and more.

Bay Area
Disenchanted Forest Ruby Room, 132 14th St; (510) 444-7224. 10pm-2am. Gothic, metal, and industrial with DJ Lurker.
Swamp Boogie Eli's Mile High Club. 5pm, \$6. Blues and barbeque for all ages.

Classical
Clavion Quartet Grace Cathedral, 1100 Taylor; 642-8054. 5pm, \$13-16. The ensemble performs a candlelight concert.
San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 2pm, \$25-145. The ensemble presents Donizetti's *La favorite*.
San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 2pm. The ensemble presents a chamber music concert.

Bay Area
Marin Symphony Marin Veterans' Memorial Auditorium, Avenue of the Flags, San Rafael; (415) 472-3500. 7:30pm, \$25. The ensemble presents *An American Quilt*.
Philharmonic Baroque Orchestra First Congregational Church, Dana at Durant, Berk; (415) 392-4400. 7:30pm, \$30-45. See Sat/9.
Christine Schäfer Hertz Hall, UC Berkeley, College at Bancroft, Berk; (510) 642-9988. 3pm, \$32. The soprano performs a recital.

monday 11

Rock/blues/hip-hop

Animal Liberation Orchestra, Spunjun-
ket Cafe du Nord. 10pm, \$5.
Breakbeat Era Slim's. 9pm, \$15-17. With Roni Size, Die, and MC Dynamite.
Kal Eckhardt, Ann Dyer with Rob Burger and John Schifflet Bruno's. 9:30pm, \$3.
Giggs, Jeni Day Mad Dog in the Fog. 9pm.
Regi Harvey's Thunder Blue Cafe Cocomo. 9pm.
Iran and the Contraceptives Elbo Room. 10pm, \$4.
Fred Mayes and Redmud Boom Boom Room. 9pm, \$2.

Modest Mouse, Love As Laughter, Duster Bottom of the Hill. 9pm.
Kim Nalley Mecca. 8 and 10pm.
Kevin Russell Biscuits and Blues. 9pm, \$5.
Throne, Please Saur Paradise Lounge. 9pm.

Bay Area
Steve Gannon Band Blake's. 9:30pm.
Lenny Kravitz, Smashmouth, Buck Cherry Concord Pavilion, 2000 Kirker Pass Rd, Concord; (510) 762-BASS. 7pm, \$25.25-47.75.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm, free.
Ann Dyer Bruno's. 10:30pm, \$3.
Shan Kenner Ensemble Sadie's Flying Elephant, 491 Potrero; 551-7988. 9pm.
George Michalski Cypress Club. 8pm.
Howard Wiley Quartet Black Cat. 7:30pm, \$3.

Bay Area
Dave Eshelman's Jazz Garden Big Band Yoshi's. 8 and 10pm, \$12.

Folk/world

Open mic Ireland's 32. 9pm.
Seisiun Plough and Stars. 8pm.

Bay Area
Kieran Fahey and Duck Baker Freight and Salvage. 8pm, \$13.50-14.50.
Karry Walker International Center, 50 Oak; 626-0255. 8pm.

Dance clubs

Beatbox 26 Mix, 3024 Mission; 248-1319. 9pm-2am, free. Progressive house, breakbeats, and old-school tracks. This week, DJs Chip McClure, Dave Michael, and Hemming.
Club Dread Endup. 10pm, \$6.
Density Justice League. 9pm, \$5. Hip-hop and drum 'n' bass with Al Simmons, Noel, Aural B, J Boogie, guests.
Grateful Dead Jams Nickie's BBQ. 9pm, \$3. With DJ Darkstar Dan.
Joy Liquid, 2925 16th St; 289-6833. 8pm. Techno, rare groove, house with DJs Travis, Mouse, guests.
Movin' on Up The Top. 9:30pm, \$3. East Coast beats.
Soul Cafe Blondie's, 540 Valencia; 864-2419. 9pm, \$5. DJ Jerry Ross and guests spin R&B, funk, and hip-hop.

Bay Area
Mystery Night Ruby Room, 132 14th St; (510) 444-7224. 10pm-2am.

Classical

Ian Swensen San Francisco Conservatory of Music, 1201 Ortega; 759-3475. 8pm, \$6-10. The violinist performs Stravinsky and more.

tuesday 12

Rock/blues/hip-hop

Big Bones Blues Bandstand Biscuits and Blues. 9pm, \$5.
Andrew Freeman Blue Lamp. 9:30pm.
Garnish, Dana Jensen Last Day Saloon. 8:30pm, \$3.
Gunshot Licker, Jennifer Daniels Band, Atomic Mint 8pm, free.
'Kimo's Unplugged' Kimo's. 8pm.

Continued on page 108

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L.A. Times

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stage

calendar

theater, dance, spoken word,
comedy & performance

Tuesday 12

From page 107

Modest Mouse, Love as Laughter Great
American Music Hall. 10pm, \$10.50.

Oscar Myers' Bluesbeat Boom Boom
Room. 9pm, \$1.

Suplecs, Noothgrush, Acid King Covered
Wagon Saloon. 9pm, \$4.

Guitar Wolf, Woggles, Bobbyteens Bot-
tom of the Hill. 9:30pm, \$7.

Bay Area

Botch, High on Fire, Blessing the Hogs,
Time in Malta, the Rake Stork Club.
9pm.

R.J. Mischo and his Red-Hot Blues Band
Ivy Room. 9:30pm.

Mike Rose, Stiff Richards Blake's.
9:30pm, \$3.

That One Guy Jupiter. 9:30pm.

Jazz/new music

Beth Custer Band, Kenny Brooks
Bruno's. 9:30pm, \$5.

Bruce Forman Trio Jazz at Pearl's. 9pm,
free.

Peter Horvath Trio Black Cat.
7:30pm, \$3.

'Jazz Jam Session' Beach Chalet.
7:30pm.

Gary Rowe, John Goodman, Mark Stock
Cypress Club. 8pm.

Paula West Plush Room. 8pm.

Bay Area

Cleo Laine and John Dankworth Yoshi's.
8 and 10pm, \$20-24.

Mad and Eddie Duran Jazz Duo Alba-
tross Pub, 1822 San Pablo, Berk; (510)
843-2473. 9pm.

Folk/world

Acoustic open mic Kimo's. 8pm.

Kwame Copeland and Adam Benjamin
Bazaar Cafe, 5927 California; 831-5620.
7pm.

Daniel Maya and Tocar Eureka Theater,
215 Jackson; 677-0325. 6pm, \$6.

Mazacote Cafe du Nord. 10pm, \$5. Fol-
lowed by DJ Mauricio.

Open mic Paradise Lounge. 8:30pm.

Seisiún Plough and Stars. 8pm.

Women's Acoustic Night Mad Dog in
the Fog. 9pm.

Bay Area

Americana jam session De Marco's 23
Club, 115 Visitacion, Brisbane; (415)
467-7717. 8pm.

Open mic Starry Plough. 7:30pm.

Tom Rigney with Flambeau Ashkenaz.
9pm, \$7.

Dance clubs

Beat Lounge Storyville. 10pm. Hip-hop,
breakbeats.

Locals Lounge Backflip. 7pm, free. DJ
Joshua spins down-beats and progres-
sive house.

Nickie's BBQ 9pm, \$4. Music of Africa,
Asia, and Arabia with DJ Cheb i Sabbah.

Phunktion The Top. 10pm, \$3. Drum
'n' bass with Noel, Juju, guests.

Plan B 1535 Folsom. 9:30pm, \$2. Pro-
gressive house, breakbeats, club classics.

Scary Karaoke Annie's Cocktail Lounge.
9pm, free.

Static Cat Club 10pm, \$5. Techno,
drum 'n' bass.

Taboo Liquid, 2925 16th St; 431-8889.
9pm, \$3. House, garage, and classics.

Trannyshack The Stud. 10pm, \$4.

Bay Area

Ruby Room 132 14th St; (510) 444-7224.
10pm-2am. Punk rock.

Shelter Eli's Mile High Club. 10pm-2am,
\$5. Reggae.

Classical

Matthew Eakle, Enrique Coria A.P. Gi-
annini Auditorium, 555 California; 777-
3211. 12:30pm, free. The flutist and gui-
tarist perform Bach, Fauré, and more.

Stephen Hough Herbst Theatre, 401 Van
Ness; 392-4400. 8pm, \$20-145. The pi-
anist performs Haydn, Tsontakis, and
Schubert.

San Francisco Opera War Memorial
Opera House, 301 Van Ness; 864-3330.
8pm, \$20-145. The ensemble presents
Donizetti's *Lucia di Lammermoor*.

J.B. Smith Knuth Hall, Creative Arts
Bldg, SFSU, 1600 Holloway; 338-1431.
1pm, free. The percussionist performs
a recital.

Bay Area

Marin Symphony Marin Veterans'
Memorial Auditorium, Avenue of the
Flags, San Rafael; (415) 472-3500.
7:30pm, \$25. See Sun/10.

stage

Stage listings are compiled by Cheryl
Eddy. Performance times may change;
call venues to confirm. Reviewers are
Elise Archias, Rita Felciano, and Brad

Rosenstein. Dance commentator is
Sima Belmar. See 8 Days a Week for in-
formation on how to submit items to
the listings.

Opening

The Decameron Theater Artaud, 450
Florida; 621-7797. Fri, 8pm. \$10-18. See
Critic's Choice.

Drowned EXIT Stage Left, 156 Eddy;
751-0439. Opens Fri/8, 9pm. Runs Fri-
Sat, 8pm; Mon/25 only, 8pm. \$8.

Through Oct 30. Theater Rhubarb pre-
sents a quirky play about a murder plot.

Frances of Assisi and Other Stories The
Marsh, 1062 Valencia; 826-5750. \$8-
15. Previews Tues/12-Wed/13, 8pm.

Opens Sun/17, 8pm. Runs Tue-Wed,
Sun, through Oct 27; also, Nov 4-7. In

English at 8pm each performance date;
in French, Tues, 9:30pm; in Italian, 9:30pm.

Through Nov 7. The Isti-
tuto di Cultura and Alliance Française
join forces to produce Stefano Fol-
gher's solo show about the life of the
famous saint.

Jack the Ripper Marilyn Monroe
Memorial Theater, 96 Lafayette; 552-
3034. \$15-20. Opens Fri/8, 9pm. Runs
Thurs-Sat, 9pm. Through Nov 20.

Writer and director Kathi Georges re-
works the hundred-year-old Jack the
Ripper mystery by way of T.S. Eliot's
poetry and the modern-day entertain-
ment industry.

The Lament for Arthur Cleary Phoenix
Theatre, 655 Geary; 970-9434. \$15-20.
Opens Thurs/7, 8pm. Runs Fri-Sat, 8pm.
Through Sat/23. Diaspora Productions
presents Dermot Bolger's Dublin-set
drama about urban reality.

Bay Area

Dreamgirls Willows Theatre, 1975 Di-
amond, Concord; (925) 798-1300. Pre-
views Wed/6, 7:30pm. Opens Fri/8,
8pm. Runs Wed-Thurs, 7:30pm; Fri-
Sat, 8pm. Sun, 3pm. Call for additional

showtimes. \$5-25. Through Oct 30.
Richard Elliott directs this musical
about the rise to fame of a 1960s Mo-
town "girl group."

Impact Briefs 3: Ménage à Briefs La
Val's Subterranean Theatre, 1834 Hearst,
Berk; (510) 464-4468. \$5-10. Opens
Fri/8, 8pm. Runs Fri-Sat, 8pm. Through
Nov 6. The Impact Briefs festival re-
turns with an assortment of short plays
directed by Colleen Francke and Melis-
sa Hillman.

critic's choice

'The Decameron'

Fri/8, Theater Artaud

Love, lust, deception, betrayal, and the plague — Boccaccio's 14th-century text *The Decameron* comes to Theater Artaud for one night only. According to legend, during the height of the plague Boccaccio and others fled to a remote castle to escape. To pass the time, they told stories, and these stories were the source for Boccaccio's bawdy and tragic tales. In this presentation by the Italian company Alcantara Cultural Association, a group of traveling actors find themselves threatened by the outbreak of a plague; rather than collapsing in despair, they decide to perform seven of Boccaccio's most fascinating tales. These stories, packed with more melo-drama than a telenovela, are full of conniving parents, schem-ing spouses, worldly cynics, and religious fools. Step away from your own whirling, swirling wheel of fortune and watch others spin for a while — in Italian. Ciao! 8 p.m., 450 Florida, S.F. \$10-\$18. (415) 621-7797. (Patty Lemley)



PHOTO OF DANIELA MARGHERITA AND FABIO COLLEPICCOLO
BY PINO LEPERA

Ongoing

Amphibians New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-18. Thurs-Sat, 8pm; Sun, 2pm. Through Sat/23: Billy Roche's play focuses on the Irish fishing village of Wexford, whose livelihood has dwindled to a single mussel-packing factory. Only Eagle (Arthur Scappaticci) still plies the ancient trade at sea, trying to pass on a few of the dying traditions to his son Isaac (Brian Zimmerman), but the rootlessness affecting the rest of the town threatens to overwhelm them. The entire cast does strong work, particularly Scappaticci, Zimmerman, and Marcus Fox and Barry Francis as two of Wexford's most bitter denizens. Cliff Mayotte directs this DEO Ireland production with an appropriately tidal rhythm, and he and the actors craft some lovely moments, but the playwright takes his time reaching the story's disappointing crisis. Roche covers much of the same ground as a slew of contemporary Irish playwrights, and despite his lyrical gifts and a flair for character, it all starts to feel a bit too familiar. (Rosenstein)

And the World Goes Round Piaf's Restaurant and Cabaret, 1686 Market; 864-3700. \$25-55. Thurs-Sat, 7:45pm. This revue features songs from several popular Broadway musicals.

Art Curran Theatre, 445 Geary; 512-7770. \$23.50-58.50. Tues-Sat, 8pm; Wed, Sat-Sun, 2pm. Yasmina Reza's international hit kicks off its national tour in San Francisco, with Judd Hirsch headlining the cast. The play's situation is as simple as a fable: Marc (Hirsch) is outraged when his friend Serge (Cotter Smith) spends 200,000 francs on an all-white painting. The conflict escalates until both men question the very roots of their friendship, pulling in their friend Yvan (Jack Willis) as both umpire and participant. Reza sounds some hilarious, surprising notes as her trio of primary colors clash, blend, and separate. Christopher Hampton's translation is graceful and biting, and Matthew Warchus directs with a stylized economy as skillful as Reza's writing. The performances are all first-rate, and yet for all its wit and subtlety there is something oddly ephemeral about Art. The play and production are so smoothly efficient they do all the work for us, leaving behind a peculiar void as empty as Serge's canvas. (Rosenstein)

Better Living Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$20. Thurs-Sat, 8pm; Sun, 7pm. Through Oct 30. Confusion rules at the West Coast premiere of Canadian playwright George F. Walker's *Better Living*, staged valiantly by the Actor's Theatre of San Francisco. Part *Animal Farm*, part *Arsenic and Old Lace*, and part every kooky sitcom you've ever seen, the play bewilders from all angles. The characters are perplexing, the plot is befuddling, and ultimately the viewer is left supremely puzzled as to why the play is happening at all. It traces the saga of the Quinn family, in a "prequel" to Walker's *Escape from Happiness* (staged by ATSF in 1995). There's Tom, the wayward father who tries to institute martial law upon his return; Nora, the -lan's way-off-kilter matriarch, who's

digging an "underground world" in the basement; and three daughters with varying degrees of neuroses. Directed by ATSF cofounder Keith Phillips, this production boasts a first-rate cast — Peggy Lopipero (who bears a striking resemblance to Annabeth Gish) plays middle child Elizabeth with a warped comic tenderness, and Bruce Mackey gives Tom just the right amount of snarl, stagger, and schizophrenia — but even they can't save Walker's wildly uneven plot from feeling chaotic and misguided. (Sylvia W. Chan)

Cultural Odyssey Performance Festival Multiple performances and venues; through Nov. 7. This week: *ellington is not a street*, with Ntozake Shange and Kahlil El'Zabor, and *Jungle Bells*, with Barry "Shabaka" Henley (Lorraine Hansberry Theater, 620 Sutter; 474-8800. Call for prices. Thurs-Sat, 8pm; Sun, 3pm); *Hot Flashes*, *Power Surges*, and *Private Summers*, with Rhodessa Jones (ODC Theater, 3153 17th St; 863-9834. Call for prices. Fri-Sat, 11pm); "Sista Night," spoken word with host Carolyn King (Venue 9, 252 Ninth St; 289-2000. \$10-15. Wed, 7:30pm).

Cyberotica! Transmission Theater, 314 11th St; 861-6906. \$10. Thurs, 9pm. Through Oct 28. Each number in *Cyberotica!*'s program displays a different drag, or otherwise sexually spectacular, personality.

David's Redhaired Death Venue 9, 252 Ninth St; 289-2000. \$10-15. Thurs-Sat, 8pm. Through Sat/16. Women in Time presents this all-female production.

A Hard Heart Phoenix II Theater, 655 Geary; 487-5420. \$12-15. Fri-Sat, 8pm. Rocelyn Halili turns in one of the finer acting performances of the year as a walled-off, anxiously narcissistic strategist in charge of developing plans for the defense of a city under siege in this Howard Barker play. Mollena Williams as the majestically composed, self-professedly ignorant, slightly resentful queen and Charles Blackburn as the boundary-crossing homeless man who is in love with the genius provide fascinating contrast to Halili and to each other. The actors' chilling ability to be so much in dialogue with one another and yet remain so isolated allows the *Crowded Fire* production to really speak about the nature of interpersonal walls. (Archias)

House of Lucky The Marsh, 1062 Valencia; 826-5750. \$5-15 (Thurs, pay what you can). Thurs-Sat, 8:30pm. Extended through Oct 30. After successful runs in Berkeley and points east, Frank Wortham brings his solo show to the city that inspired it. Dreadlocked Harper Jones is a poster child for Gen X drifting: hippie travel company worker by day, peripatetic poet by night, afraid to commit to anything beyond the next drink until his limited options disappear. As both a writer and performer Wortham has a gift for capturing the spirit of his fog-bound characters with humor and insight. He plays the strange music of San Francisco's underground by heart, and Harper's fitful journey toward growing up gives the show a narrative drive rare in solo theater. (Rosenstein)

Continued on page 110

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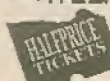
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10

The Marsh 10th Anniversary

Performance Festival and Theater Carnival

All-Star Performances

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Sara Felder Gunnar Madsen
Stefano Fogher Joan Mankin
J. Raoul Brody Jeff Raz
Deborah Gwinn Charlie Yaron
Merle "Jan Shoules" Kessler Frank Wortham
Pamela Z

Theater Carnival
\$5 with ad

Friday, Oct. 8, 7 p.m.

\$100 Gala All-Star Performances
and Taste of the Neighborhood

Saturday, Oct. 9, 8:30 p.m.
\$15-20 All-Star Performances

Theater Carnival

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Performances all over the building!

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The Marsh

1062 Valencia St. (near 22nd)
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Ongoing

From page 109

Let's Face It! *New Conservatory Theatre*, 25 Van Ness; 861-8972. Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. \$12-22. Through Sun/17. 42nd Street Moon presents Cole Porter's 1941 wartime musical.

Marcel Marceau *Theatre on the Square*, 450 Post; 433-9500. \$30-45. Tues-Thurs, 8pm; Fri-Sat, 8:30pm; Sat-Sun, 3pm. Through Sun/24. The legendary mime reopens his show for three more weeks of performances.

Navigators *Noh Space*, 2840 Mariposa; 621-7978. \$6-16. Wed-Sat, 7:30pm. Anything the multititled Rinde Eckert is involved with is always of interest, but fans should note that this curious collaboration with Opera Piccola is primarily intended for young audiences. Composed, written, and directed by Eckert, this "comic folk tale for the year 2000" is a slight but charming millennial satire. A group of hopelessly lost intergalactic explorers crash-land on an unknown planet, snack on an amnesia plant, and then must journey to rediscover their identities. There's playful wit and a catchy score that sneaks in some subversive atonality. Carmen Elena Sosa has fun as the explorers' de facto tour guide, and Songyun Park's soaring, crystalline soprano is a highlight. (Rosenstein)

Shopping and F*ing** *Theatre Rhinoceros*, 2926 16th St; 861-5079. \$12-25. Wed-Sat, 8pm; Sun, 7pm. Through Sat/16. Mark Ravenhill's contemporary grunge play is set among England's young unemployed, who exploit and are exploited by those in a position to fulfill their desires. Andrew Abelson, Paradox Pollock, and Flynn DeMarco as a teenage hustler do strong work, and director Michael Donald Edwards gives the evening a sleek, punchy rhythm, but he and the cast look in vain for a convincing tone in Ravenhill's uncertain writing. (Rosenstein)

Simpatico *Intersection for the Arts*, 446 Valencia; 626-3311. \$9-14. Thurs-Mon, 8pm. Through Sun/17. See "Positive ID," page 79.

Steel Kiss *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$13-22. Wed-Sat, 8pm; Sun, 2pm (Oct 17, 24 only). Through Oct 30. New Conservatory Theatre presents the U.S. premiere of this Canadian drama.

Swimming in the Shallows *The Studio at Theatre Rhinoceros*, 2926 16th St; 861-5079 or www.shotgunplayers.com. \$15. Fri-Sat, 8:30pm; Sun, 7:30pm. Through Sun/24. It's the little shit that makes you crazy, and clearly it's sending the denizens of Twig, R.I., right off the deep end. Barb (Mary Eaton Fairfield) aspires to the Buddhist ideal of only owning eight things, but her typical suburban husband Bob (Gene Thompson) is the king of acquisition. Barb's coworker Carla Carla (Dawn-Elin Fraser) is struggling with whether or not to commit to a commitment ceremony with her partner Donna (Katie Bales), whose smoking drives Carla Carla to distraction. And their mutual friend Nick (Liam Vincent) just may have found love with an aquarium shark (John Flanagan). This premiere by San Francisco playwright Adam Bock is a

delight, a very, very funny exploration of the minutiae that reveal our deepest selves. The Shotgun Players production bubbles along under Kent Nicholson's playful direction and features some exceptional comic performances. A completely winning evening. (Rosenstein)

Threepenny Opera *Geary Theater*, 415 Geary; 749-2228. \$16-60. Tues-Sun, call for times. ACT takes a surprisingly feeble stab at Bertolt Brecht and Kurt Weill's überclassic. The trouble starts with Michael Feingold's awkward translation, particularly of Brecht's lyrics, which here are tortuously parsed and almost relentlessly unsingable. This production boasts the casting coup of Bebe Neuwirth as Jenny, but even with her part beefed-up with extra songs, Neuwirth remains oddly invisible here. The real shock is how baffled director Carey Perloff seems by the material. She can't find the proper tone, and the evening is almost completely devoid of rhythm and energy. The sole bright spots are Anika Noni Rose's sexy and splendidly sung Polly, Nancy Dussault's delightfully wry Mrs. Peachum, and Lisa Vroman's juicy coloratura turn in Lucy's restored aria. But their few shimmering moments aren't enough to transform this moribund experience. (Rosenstein)

To Bessie, with Love *Alcazar Theater*, 650 Geary; 441-4042. \$25-38. Tues-Sat, 8pm; Sun, 3pm. Not quite a musical, not quite a show, this tribute to Bessie Smith walks an awkward line between foot tapping and eye rolling. Smith's short, tumultuous life offers a story rich with lovers, booze, booms, and busts, but writer, director, and "personal guide" Frank E. Reilly is too contrived a narrator, whether he is watching from his shadowed lectern, snapping his fingers to the beat, or stiffly flirting with his subject matter. It's a clumsy proposition—a theater pretending to be a nightclub, a band acting like a band, the "White Queen of Jazz" (Pat Yankee) standing in for the "Empress of the Blues." But Yankee holds the evening together, showing some leg and some sass, doing such energetic and charming justice to Smith's numbers that the music could easily have spoken for itself. (Spence)

Bay Area

The Glass Menagerie *Berkeley City Club*, 2315 Durant, Berk; (510) 843-4822. Wed-Sat, 8pm; Sun, 2 and 7pm. \$25-28. Through Oct 31. It's a shame this Tennessee Williams classic has become such a high school cliché: it's too easy to forget the play's still-sharp comedy and its deft understanding of familial dynamics long before the word *dysfunctional* came to be applied. This Aurora Theatre Company production highlights all of that, but director Søren Oliver doesn't bring much new to the table. The intimacy of the Aurora space, which might seem ideal for this chamber work, minimizes the play's illusionistic, metaphorical delicacy, and the actors often seem to be holding back. Lura Dolas's Amanda is too modestly scaled, although Dolas grew in the role on opening night, eventually finding Amanda's tenacity and humor. Gabe Sebastian is a perfectly likable Tom, but

he strains in his more poetic speeches. Only Kathryn Pallakoff's Laura, who seems to be flirting with some serious psychoses, and Paul Sulzman's self-absorbed but compassionate Jim touch on something truly fresh here. (Rosenstein)

The Life of Galileo *Berkeley Repertory Theatre*, 2025 Addison; (510) 845-4700. \$33-40.50. Tues, Thurs-Sat, 8pm; Wed, 7pm; Sun, 2 and 7pm; call for Tues and Sat matinee dates. Through Nov 5. Bertolt Brecht's masterpiece, presented in a new version by David Hare, is an outstanding Berkeley Rep production under Mark Wing-Davey's superb direction. Wing-Davey understands Brecht in his bones, creating a world that is simultaneously 17th and 20th century, from Meg Neville's playful dual-period costumes to Douglas Stein's imaginative, Los Alamos-meets-the-computer age set design. Michael Winters's fearlessly understated Galileo is no oracular Great Man of Science, but an eccentric, sensual, colloquial hustler who knows his own weaknesses. Among the enormous ensemble, James Carpenter and Ken Ruta do particularly fine work. Wing-Davey occasionally missteps—some of the look-at-me video sequences seem merely indulgent—but overall, this is an astute and often inspired rendering of one of the century's great plays. (Rosenstein)

The Man Who Came to Dinner *Dean Lesher Regional Center for the Arts*, 1601 Civic, Walnut Creek; (925) 943-7469. \$19-24. Call for performance dates and times. CenterREP performs this comedy.

Pal Joey *Marin Theater Company*, 397 Miller, Mill Valley; (415) 388-5208. \$24-40. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. This classic musical is about a shady nightclub owner.

performance

DramaRama Staged Readings *Fort Mason Center*, Bldg D, Marina at Laguna; 626-4603. Fri, 7:30pm. \$5. The DramaRama Playwriting Contest presents a staged reading of finalist Robert Shafroff's play, "Endless Air, Endless Water."

En Drag *Club Tango Tango*, 1550 California; 775-0442. Fri, 10pm. \$8. Former Miss Gay Tennessee Alexandria hosts three different "Female Impersonation Revues" each Friday.

'The Fisherman's Famous San Francisco Burlesque' *Hi-Ball Lounge*, 473 Broadway; 397-9464. Sat, 9:30pm. \$15-20. See 8 Days a Week, page 86.

Fifth Annual Virgin Queen Contest *New Meat Campus Theater*, 220 Jones; 331-1500 ext. 3438. Sun, 9pm. \$5-25. The Klubstitute Kollektive presents a beauty contest for first-time drag queens, with proceeds going to the Jon Sims Center for the Performing Arts and Cannabis Helping Alleviate Medical Problems.

'Lifescape Theatre' *Blue Bear Performance Hall*, Fort Mason Center, Bldg D, Marina at Laguna; 885-5678. Sat, 8:30pm. \$6-12. Through Oct 23. This group performs avant garde, long-form improv sketches.

The Marsh's 10th Anniversary Festival and Carnival *1062 Valencia*; 826-5750. Fri, 3pm and Sat, 1pm. \$5-100. See 8

Days of Week, page 86.

Play Readings Series *Venue 9*, 252 Ninth St; 289-2000. Tues, 7:30pm. \$6-10. This week's performances are of "La Maison Blanche" and "Bar None" by Robert C. Hoover.

'Reaching Out,' 'Topping Out,' and 'Chimayo' *Jon Sims Center for the Performing Arts*, 1519 Mission; 554-0402. Sat-Sun, 7:30pm. \$5-10. The Emerging Playwrights Series of the Artists' Alliance Against AIDS presents a staged reading of two plays by Itl Mowery and a monologue by Christopher Woods.

Bay Area

'Adios to Tears: A Benefit for Japanese Latin American Redress' *La Peña Cultural Center*, 3105 Shattuck, Berk; (510) 849-2568. Thurs, 8pm. \$8-15. See 8 Days a Week, page 86.

'Making the Spirit of 20th and 21st Century Culture: Placing Black Popular Culture and Performance' *Stanford University*, Stanford; (650) 723-4402. Fri-Sun. Free. See Critic's Choice.

'No Wonder!' *Finnish Kaleva Hall*, 1970 Chestnut, Berk; (510) 849-0125. Sun, 2pm. \$3. Matti Kurikka's 1885 one-act is read in English and Finnish.

dance

'ARTFIX 1' *Dance Mission Theater*, 3316 24th St; 826-4441. Sat-Sun, 8pm. \$15. Mixed bill benefit performances are a great way to have a good time and per-

form a mitzvah at the same time. **ART-FIX 1** is a gathering of local choreographers who want to support lo-tech performances spaces such as Dance Mission Theater. Former Lines Contemporary Ballet dancer Yannis Adoniou, Labayan/SF dancer Todd Courage, the wonderful Mercy Sidbury, and seeker of the somatic self, Amanda Goldman, perform for us in the space they seek to aid. Sidbury, who has been dancing in San Francisco for the last 23 years, has relocated to Sonoma County, so this is her farewell piece. Sorry to see her go. (Belmar)

Dancing Poetry Festival *California Palace of the Legion of Honor*, Florence Gould Theater, 34th Ave at Clement; 681-0618. Sat, noon. \$4-15. Dance and poetry come together in acknowledgment of their shared grounding in rhythm. Featured performers include Tuju Taksu Mask Dance Theater, Natica Angilly's Poetic Dance Theater, Halau Na oua O KaLa'akea, Lorna Zilba's Life Dance Theater, Jim Beatty, Ruth Botchan, Aladdin's Ladds and Lassies, Peter Brown, Arkane Creations, Walter Thompson II, Blake More, and more.

Yaelisa and Caminos Flamenco Company *El Rio*, 3158 Mission; 282-3325. Wed, 8pm. \$8. Flamenco at your dive on Wednesdays.

Bay Area

Les Ballets Africains *Zellerbach Hall*, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. Fri-Sat,

critic's choice

'Making the Spirit of 20th and 21st Century Culture'

Fri/8-Sun/10, Stanford University

This is one you don't have to get dressed up for. All you need is an Internet connection to tune in to the Webcast. "Making the Spirit of 20th and 21st Century Culture: Placing Black Culture and Performance" is a typically long-winded academic title for this much overdue look at the often unacknowledged influence of African and African American art in Western culture. The subject is given two and a half days, but two and a half weeks would be more reasonable to accommodate the symposium's extraordinary collection of panels, speakers, and performances. The lineup is impressive enough—keynote speaker Margo Jefferson, the Pulitzer Prize-winning cultural critic for the *New York Times*; choreographer Donald Byrd; and dance archivist Joe Nash are among those making

the trip to Palo Alto. The conference, sponsored in part by the Committee on Black Performing Arts, a 30-year-old student organization at Stanford, is completely free, and if you attend in person, you can take in performances—also free—between the various events. Robert Moses and his dancers and Cultural Heritage Choir director Linda Tillery are among the performers whose talents will be showcased alongside the works of Stanford graduate students. Call or check the Web site for a complete schedule. Fri., 7-9 p.m.; Sat., 9 a.m.-7 p.m.; Sun., 10 a.m.-2 p.m., various campus locations, Stanford University, Stanford. Free; registration strongly encouraged. (650) 723-4402 or www.stanford.edu/group/Spirit. (Rita Felciano)



PHOTO OF DONALD BYRD, ARTISTIC DIRECTOR-CHOREOGRAPHER OF DONALD BYRD/THE GROUP, BY ROSE ICKENBAUM

8pm; Sun, 3pm. \$14-28. **Schooltime performance Fri, 10:30am.** The national dance company of Guinea performs *Evolution*, an evening of dance, music, and ritual that illustrates the cultural heritage of its diverse peoples, the Sousou, the Mandinke, and the Fulani.

'Danzal' Parish Hall, St. Alban's Episcopal Church, 1501 Washington, Albany; (510) 559-4670. Sat, 8pm. \$14-17.

Flautist-recorderist Frances Feldon and friends perform songs, dances, and improvisations from Renaissance France and the Netherlands.

Ibda Palestinian Youth Dance Troupe King Middle School, 1781 Rose, Berk; (510) 548-0542. Sun, 7pm. \$10-15. See 8 Days a Week, page 86.

comedy

Bayfront Theater Fort Mason Center, Marina at Laguna; 474-8935. Thurs, 8pm: "Theatresports," \$7. Fri, 8pm: "Theatresports Improv Tournament," \$10. Sat, 8pm: "That Time of the Month Again," \$12. Sun, 8pm: "Micetro," \$6.

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: comedy open mic with host Tony Sparks, free. **Cafe Du Nord** 2170 Market; 861-5016. Wed, 7pm: "Justice 4 None," improv courtroom, \$5. Thurs, 7pm: "From the Mouths of Babes: Women of Comedy," \$10.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, 8pm: "All-Pro Comedy Showcase," \$7. Thurs and Sun, 9pm; Fri-Sat, 8 and 10pm: Louis C.K., Mike "Boats" Johnson, Dan Rothernberg, \$10-13.

Lost and Found Saloon 1351 Grant; 392-9126. Tues, 9-11pm: "The Laugh Track," with host David Kleinberg, \$5. **Java Source** 343 Clement; 387-8025. Sat, 10pm: "In Search of My Clitoris," followed by open mic comedy showcase, free.

Josie's Cabaret and Juice Joint 3583 16th St; 861-7933. Wed and Tues, 8pm: "AMMA: In Search of My Clitoris," \$10. Fri, 8pm: comedy with Karen Ripley and friends, \$10. Fri, 10pm: comedy with Bridget and Karen, \$10. Sat, 8 and 10pm: comedy with Suzy Berger and friends, \$10. Mon, 8pm: "Open Mic Gay Comedy," \$5.

Luggage Store Gallery 1007 Market; 255-5971. Tues, 7pm: comedy workshop, \$1-3 donations accepted; 8pm: open mic comedy hosted by Tony Sparks, \$1-3.

The Marsh's Mock Cafe 1074 Valencia; 826-5750, ext 2. Fri: improv (8pm), sketch comedy open mic (9pm), late night sketch comedy (10pm), no cover. Sat: comedy open mic (9pm), late-night comedy (10pm), \$5.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic comedy, free.

Punchline 444 Battery; 397-4337. Wed, 9pm: Robert Hawkins, Dennis Gaxiola, and Rick Clay, \$8. Thurs, 9pm; Fri-Sat, 9 and 11pm: Bill Bellamy, Dennis Gaxiola, and Rick Clay, \$12-20.

Venue 9 252 Ninth St; 289-2000 or 339-8043. Sun-Mon, 7:30pm: "Please Leave the Bronx," sketch comedy, \$8-10.

'Wicked Spooky Johnny Kats Halloween Show' Exit Theater, 156 Eddy; 704-3261. Fri-Sat, 8pm. \$9-12. Through Sat/16. The Johnny Kats present improv, sketch, and musical comedy.

Bay Area

Club Lunacey 815 West Francisco, San Rafael; (415) 459-6079. Wed, 7:30pm: comedy open mic with host Gary Cannon, free.

Dorsey's Locker 5817 Shattuck, Oakl; (510) 428-1935. Mon, 9pm: "Laughter at the Locker," with Harry Goodspeed, followed by an open mic, free.

Emery Bar and Grill 5800 Shellmound, Emeryville; (510) 653-0444. Mon, 8pm: stand-up comedy open mic, free.

End Zone 1466 High, Oakl; (510) 536-9332. Tues, 10pm: "Comedy Corner," hosted by Dijon, \$5.

Geoffrey's Inner Circle 410 14th St, Oakl; (510) 839-4644. Wed, 10pm: comedy night, \$10.

Julia Morgan Theatre 2640 College, Berk; (510) 883-7007. Tues, 8pm: "Julia Jams," live comedy and jazz, \$5-7.

Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. Fri, 8pm: "The Other Comedy," multiracial comedy with host Tony Sparks, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Bird and Beckett Books and Records 2788 Diamond; 586-3733. Josie Teal and Reggie Batsup read, with music by Hyler Jones, 7:30pm. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Cafe Poetry with host Joyce Young and featured reader Tureeda Mikell, 7:30pm, \$2. Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Staged spoken word and slam contest, 9pm. Cody's Books 2454 Telegraph, Berk; (510) 525-5476. Susan Gervitz and Myung Mi Kim read, 7:30pm, \$2.

Thursday: Black Dot Cafe 2330 International Blvd, Oakl; (510) 533-6629. "The Word" open mic, 9:30pm, \$3. Capoeira Arts Cafe 2026 Addison, Berk; (510) 666-1349. Multi-cultural spoken word, 8:30pm. Spasso Coffeehouse 6021 College, Oakl; (510) 549-9093. Poets Juan Sequeira and Reuben Halpern, followed by an open reading, 7pm. Morrison Room Doe Library, UC Berkeley, Berk; (510) 642-0137. Robert Hass hosts a reading by Tony Hoagland, 12:10pm. Koret Auditorium San Francisco Main Library, 100 Larkin; 338-2227. Maxine Chernoff, Marilyn Hacker, Melba Pattillo Beals, and Greg Sarris read from their works, 6pm.

Friday: Cafe International 508 Haight; 552-7390. Yakety-Yak Coffee House 679 Sutter; 351-2090. Marc B. Wilson reads, followed by open mic, 7pm.

Sunday: Berkeley Art Museum 2621 Durant, Berk; (510) 234-0727. Julian Waller and Mariana Ruybalid read, followed by open mic, 2pm. Paradise Lounge 1501 Folsom; 621-1911. Anneke Swinehart and Sarah Gina Jones read, followed by an open mic, 8pm. 11:11

Lounge 1330 Polk; 885-2652. Open mic night, 8pm. Stork Club 380 12th St, Oakl; (510) 444-6174. Girl George hosts open mic for poets, performance artists, comics, and musicians, 8pm. Jack's Cannery Bar 2801 Leavenworth, 931-6400. Paul Hayward hosts open mic night, 8pm.

Monday: Covered Wagon Saloon 917 Folsom; 974-1585. Featured reader A. Marcel Baca, followed by an open mic, 9pm.

Tuesday: Dorsey's Locker 5817 Shattuck, Oakl; (510) 428-1935. "The Blue Candle" Afrocentric spoken word, 9pm. Java Source 343 Clement; 387-8025. "Open Shout," poetry, comedy, and prose, 9:30pm. Notes from the Underground 2399 Van Ness; 775-POET. Featured reader Times Ten, followed by an open mic, 7pm.

events

EVENTS LISTINGS are compiled by Cheryl Eddy. See 8 Days a Week for information on how to submit items to the listings.

wednesday 6

Around town

'Ancient Rome: A Virtual Journey' Istituto Italiano di Cultura, 425 Washington; reservations, 788-7142. Free. CD-ROM creator Alessandro Furlan presents this virtual look at Rome.

'Kimono: Fashioning Culture' Trustee's Auditorium, Asian Art Museum, Golden Gate Park; 379-8805. 6:30pm, free. The Society for Asian Art presents this lecture on the national garment of Japan with anthropologist Liza Dalby.

Continued on page 112

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events calendar

around town, authors,
attractions & benefits

Thursday 7

From page 111

Authors

Maxine Chernoff Booksmith, 1644
Haight; 863-8688. 7pm. The author dis-
cusses her new novel, *A Boy in Winter*.
Amy Ephron A Clean Well-Lighted Place
for Books, 601 Van Ness; 441-6670.
7:30pm. The author discusses her new
book, *White Rose/Una Rosa Blanca*.

Bay Area

Sobonfu Somé Gaia Bookstore, 1400
Shattuck, Berk; (510) 848-GAIA.
7:30pm. The author discusses *Wel-
coming Spirit Home: Ancient African
Teachings to Celebrate Children and
Community*.

thursday 7

Around town

**'All on Fire: William Lloyd Garrison and
the Abolition of Slavery'** Mechanics' In-
stitute, 57 Post; 393-0114. 6pm, \$5.
Henry Mayer discusses 19th century
American politics.
Stephane Couturier lecture San Francis-
co Camerawork, 115 Natoma; 764-1001.
7:30pm, \$4-6. The French photographer
discusses his work.
Ivan Illich on 'Voice, Memory, and Land-
scape' Gershwin Theatre, USF, 2350
Turk; 422-5837. 7:30pm, free. The
philosopher and social critic addresses
perspectives on memories.
**'1 of 4: The Road, the Runway, and the
Railroad'** Phyllis Wattis Theater, SFMO-
MA, 151 Third St; 357-4027. 7pm, \$6-
10. Architects and designers discuss
urban planning and transportation in
the Bay Area.

Bay Area

'Code 33: Emergency, Clear the Air' City
Center West Garage, Martin Luther King
at 12th St, Oakl; (510) 238-6907. 6pm,
free. See 8 Days a Week, page 86.

Benefits

**'Adios to Tears: A Benefit for Japanese
Latin American Redress'** La Peña Cul-

tural Center, 3105 Shattuck, Berk; (510)
849-2568. 8pm, \$8-15. See 8 Days a
Week, page 86.

'Regret to Inform' benefit screening UC
Theatre, 2036 University, Berk; (510)
525-3787. 7pm, \$10-25. Support the San
Carlos Foundation, which sends volun-
teers to assist residents of Central
America and the Caribbean, at this
screening of the Academy Award-win-
ning documentary; filmmaker Barbara
Sonnenborn will be in attendance. See



MISSION CREEK MURAL PHOTO (1999) BY ALON PICKER

Mission Creek Bikeway and Greenbelt mural unveiling

Sat/9, Harrison at 16th St.

Judy West has a long-range vision: to turn the drab streets of Treat
and Division into a roadside art tour that will celebrate environmental
awareness and change. Sound ambitious? Maybe, but the Mission
Creek Bikeway and Greenbelt Project is already taking off. One day, you
may be able to hop on your bike and meander from the Mission to the
waterfront riding a green strip along the former route of Mission Creek.
You'll pedal through San Francisco's newest developments and pass by
a series of "art markers," dog parks, and benches along the way. The
first mural, funded by a grant from the Potrero Nuevo Fund Prize, is
ready to be unveiled and dedicated this Saturday. The meticulously con-
structed mosaic by San Francisco artists Laurel True and Lillian Size-
more is an interpretation of the wooden bridge that once crossed the
river at the intersection of 16th and Harrison Streets, based on vintage
maps and images from the 1860s. West hopes that we can acknowl-
edge the changing landscape by contemplating the sparkling swirls of
teal, silver, and brown shards that mark the beginning of the route. Don't

forget your bike —
after the curtain
falls away, you can
take a guided ride
through the future
Greenbelt and try to
imagine the forgot-
ten waters under
the pavement.
4 p.m., S.F. Free.
(415) 552-7558.
(Evelyn Spence)

Rep Picks, in Film listings, for a review
of the film.

Authors

Kathleen George Solar Light Books, 2068
Union; 567-6082. 7:30pm. The author
reads from her book, *The Man in the
Buick and Other Stories*.
Marcia Lieberman Ansel Adams Center
Bookstore, 250 Fourth St; 495-7242.
7pm. The author and photographer dis-
cusses her new book, *When Divas Con-
fess: Master Opera Singers in Their Lead-
ing Roles*.

Irene Opdyke and Renata Pott A Clean
Well-Lighted Place for Books, 601 Van
Ness; 441-6670. 7:30pm. Opdyke (*In My
Hands: Memories of a Holocaust Res-
cuer*) and Pott (*A Thousand Kisses*) dis-
cuss their works.

Sara Paretsky A Clean Well-Lighted
Place for Books, 601 Van Ness; registra-
tion, 441-6670. 12:30pm, \$25. The
author discusses her latest novel,
Hard Time.

Bay Area

Sharon Bridgeforth Mama Bears,
6536 Telegraph, Berk; (510) 428-9684.
7:30pm. The author reads from her
award-winning book, *The Bull-
Jean Stories*.

C.D. Payne Cody's Books, 2454 Tele-
graph, Berk; (510) 845-7852. 7:30pm.
The author reads from *Civic Beauties*.

Anne Simon Diesel, A Bookstore, 5433
College, Oakl; (510) 653-9965. 7:30pm.
The author discusses *The Real Science
behind the X-Files: Microbes, Meteorites,
and Mutants*.



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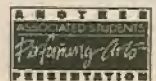


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haiku corner

Submissions welcome; please include a daytime phone number. Work cannot be returned. Write Haiku Corner, Bay Guardian, 520 Hampshire, S.F., CA 94110.

friday 8

Around town

Dr. Kiran Bedi First Unitarian Church, 1187 Franklin; 681-1960. 7-10pm, free. The Indian prison official and reform worker — seen in the documentary *Doing Time, Doing Vipassana* — speaks about her work.

'Coming Out Cotillion' The Lab, 2948 16th St; 864-8855. 6-9pm, \$5-15. The Sisters of Perpetual Indulgence throw a party, complete with "custom-built designer closet" for glamorous outings.

Rally for the SF Late Night Coalition United Nations Plaza, Market at Seventh St; 820-3219. Noon-7pm, free. Show your support for San Francisco's late night clubs at this rally, which features speakers and DJs.

Benefits

'Fighting for a Millennium of Justice' Mr. E's Nightclub, 2284 Shattuck, Berk; (510) 832-8765. Dinner 6pm, dance 9pm; \$20-55. The United Farm Workers benefit from this event, which features cofounder Dolores Huerta, dinner, and dancing.

San Francisco Suicide Prevention and AIDS/HIV Nightline Benefit Cafe Cocomo, 650 Indiana; 984-1900. 8pm, \$10. Both organizations benefit from a concert featuring JoJo, Storm and Her Dirty Mouth, Whiskey Pill and the PBR Street Gang, Film School, Glitter Mini 9, and Miracle Baby.

Authors

Gloria Frym, Daisy Zamora, Lawrence Ferlinghetti Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm. Frym (*Distance No Object*) and Zamora (*Riverbed of Memory*) and City Lights founder Ferlinghetti are joined by other City Lights authors and performance artist Guillermo Gómez Peña at this reading to launch the "Independent Press of the Month" series at Modern Times.

Anne Simon Booksmith, 1644 Haight; 863-8688. 7pm. See Thurs/7.

Bay Area

Ruth Beckford Marcus Bookstore, 3900 Martin Luther King, Jr. Oakl; (510) 652-2344. 6:30pm. The author discusses her book, *Still Groovin'.*

Stuart Rojstaczer Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author reads from his book, *Gone for Good.*

saturday 9

Around town

Blue Angel Brewfest The Anchorage at Fisherman's Wharf, 500 Beach; 775-

6409. 11am-4pm, \$5-10. Climb atop the Anchorage's parking garage for the best view of the Blue Angels air show, microbrews, and music by the Aqua Velvets.

Mataro Doll exhibition Radisson Miyako Hotel, 1625 Post; 883-7325. 10am-4pm, free. The San Francisco Mataro Doll organization celebrates its anniversary with demonstrations and exhibits of Japanese dolls representing the Heian period, Noh drama, and Kabuki plays.

Mission Creek Bikeway and Greenbelt mural unveiling Harrison and 16th streets; 552-7558. 4pm, free. See Critic's Choice.

Potrero Hill Tree Tour 20th St at Connecticut; 561-6890, ext 460. 10am, free. Friends of the Urban Forest lead a tour of Potrero Hill's unusual trees.

Bay Area

'A Ball in Jamaica' Arlington Community Church, 52 Arlington, Kensington; (650) 365-2913. 1-11pm, \$15-25.

Learn Latin dances from 1-5pm, then experience an English dance grand ball from 8-11pm.

'Duke Ellington at 100' Yoshi's, 6030 Claremont, Oakl; (510) 652-9200.

2pm, free. The S.F. Jazz Fest presents this "Jazz Dialogue" discussion with Orrin Keepnews and Philip Elwood.

Indigenous Peoples Day Powwow and Indian Market Civic Center Park, Allston at MLK Jr, Berk; (510) 615-0603. 10am, free. Native American food, crafts, dancing, and music are featured at this cultural event.

Benefits

AIDS Emergency Fund Benefit The Parker House, 520 Church; 621-3222. Call for time, \$75. The Parker Guest House and Gardens hosts a luncheon to raise money for AIDS patients.

Family Day 99 Unitarian Universalist Center, 1187 Franklin; 681-1960. 11am-4pm, \$5-10. Lesbian, gay, bisexual, and transgendered families and their friends are invited for a day of games, food, entertainment, and kid's activities; proceeds benefit the Alternative Family Project and other organizations.

'Girls Groups for Good Government' Proposition G fundraiser Transmission Theater, 314 11th St; 364-1522. 8pm, \$10. See 8 Days a Week, page 86.

Self Magazine's Workout in the Park Sharon Meadow, Lincoln at MLK, Golden Gate Park; (888) 844-SELF. 10am-3pm, \$10-15. The Susan G. Komen Breast Cancer Foundation benefits from this health fair, which is topped off by "The World's Greatest Workout," a giant cardio class.

Bay Area

'3rd Party for the Planet' Oakland Museum of California, 1000 Oak, Oakl; (415) 788-3666, ext. 137. 8:30pm, \$50-200. The Earth Island Institute benefits from this event, which includes music, food, and a silent auction.

Authors

Catherine Dee Borders Books and Music, 233 Winston; 731-0665. 2pm. The author discusses *The Girls' Book of Wisdom: Empowering, Inspiring Quotes from Over 400 Fabulous Females.*

Jason Flores-Williams and Alan Black Edinburgh Castle, 950 Geary; 885-4074. 9pm, \$5. Flores-Williams reads from *The Last Stand of Mr. America* and *The Inside of Despair*; Black reads from *Mediations of a Scotsman in America.*

Mark A. Vieira Booksmith, 1644 Haight; 863-8688. 7pm. The author discusses his pictorial, *Sin in Soft Focus.*

Continued on page 114

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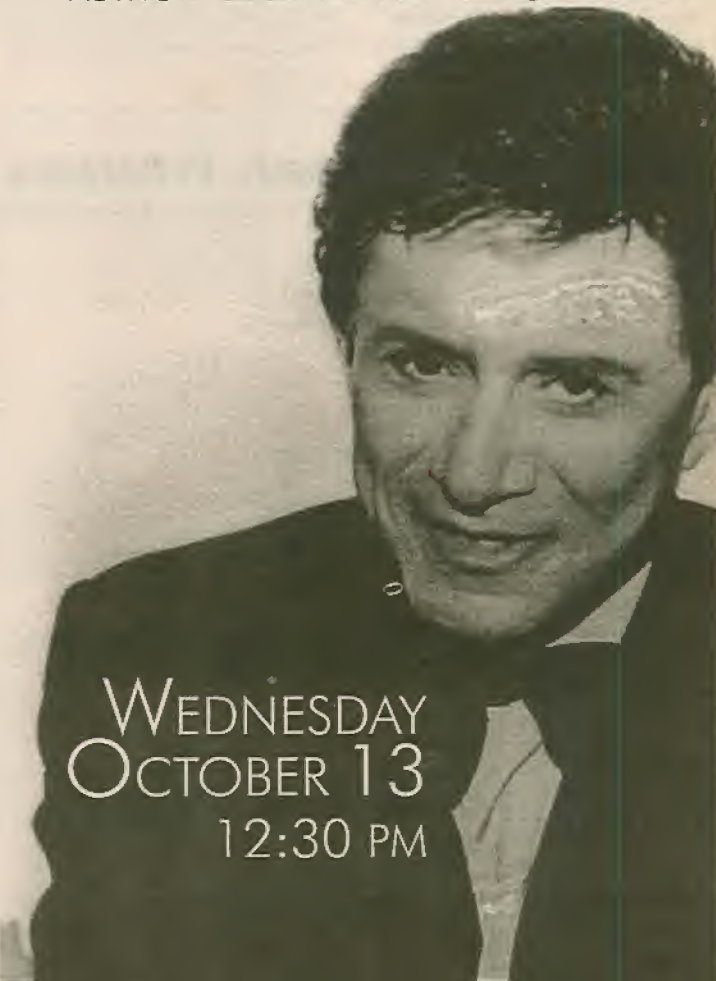
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From page 113

sunday 10

Around town

'Fiesta on the Hill' Cortland between Bennington and Elsworth; 206-2140. 11am-6pm, free. This grassroots Potrero Hill street fair features music, games, exhibits, and other family activities.

Fourth Annual Howard Thurman Convocation *The Church for the Fellowship of All Peoples*, 2041 Larkin; 776-4910. 11am, free. The interfaith church presents a musical celebration, "The African American Musical Tradition Speaks of Life and Death," based on the writings of church cofounder Howard Thurman.

131st Annual Italian Heritage Parade Starts at Fisherman's Wharf on Jefferson, then proceeds south on Columbus; 989-2220. 12:30pm, free. Grand Marshal Nick Stellino, chef at Cucina D'Amore, leads this parade through North Beach.

PFLAG Support Group and Program 152 Church; 921-8850. 2-4pm, free. Support groups for parents and friends of lesbians and gays meet, followed by a discussion of discrimination issues with Larry Brinkin, manager of the LGBT and HIV division of the San Francisco Human Rights Commission.

'Writing about One's Own: New Jewish Explorations in Fiction and Memoir' Forum Room, Yerba Buena Center

for the Arts, 701 Mission; 882-7740. 1-5pm, free. This event includes two panel discussions, titled "Writing about One's Own" and "Contemporary Jewish Fiction."

Benefits

5th Annual Virgin Queen Contest New Meat Campus Theater, 220 Jones; 331-1500, ext. 3438. 9pm, \$5-25. The Klubstitute Collective presents a contest for first-time drag queens, with proceeds going to the Jon Sims Center for the Performing Arts and Cannabis Helping Alleviate Medical Problems.

Kickoff Cycle Party and Beer Bust Daddy's Bar, 440 Castro; 674-4720. 4-7pm, \$7. Gear up for Shanti's Third Annual Ride for Life, a motorcycle ride to fight AIDS, at this kickoff event, which benefits people living with HIV and AIDS.

Noe Valley Chamber Music Benefit Concert Noe Valley Ministry, 1021 Sanchez; 333-9444. 5pm, \$50. The chamber music group throws a benefit concert and reception to help fund its upcoming season.

Bay Area

'Tools and a Tour' Cohen-Bray House, 1440 29th Ave, Oakl; reservations, (510) 532-0704. 1-5pm, \$3-7. The Victorian Preservation Center of Oakland benefits from this home tour, which features re-created daily activities from the 1880s.

Authors

Kathleen George Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm. See Thurs/7.

monday 11

Around town

Malachi Farrell San Francisco Art Institute, 800 Chestnut; 749-4545. 7:30pm, \$4-6. The Irish-born, Paris-based installation artist discusses his works.

'International Day of Solidarity with Indigenous Peoples of the Americas' Pier 41, Fisherman's Wharf; 641-4482. 5:30am, \$8. See 8 Days a Week, page 86. **KQED Media Salon** KQED, 2601 Mariposa; 553-2802. 7-9pm, free. Steve Seid hosts a presentation on experimental television programs produced at KQED during the 1960s and '70s.

Benefits

'Rice Wars' Vivande Restaurant, 670 Golden Gate; 673-2200. 6pm, \$125. The Museo Italoamericano benefits from this "belligerent risotto contest," which includes cocktails, dinner, and dessert. **'A Tenderloin Day with St. Francis'** Palace of the Legion of Honor, Lincoln Park (near 34th Ave and Clement); 393-4188. 10am-2pm, \$50. The St. Boniface Church Restoration Project benefits from this day of art and activities.

Authors

Peter Beagle Booksmith, 1644 Haight; 863-8688. 7pm. The author discusses his new novel, *Tamsin*. **Ana Castillo** Modern Times, 888 Valencia; 282-9246. 7:30pm. The author reads from her novel, *Peel My Love like an Onion*.

Bay Area

Isabel Allende Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author reads from her new novel, *Daughter of Fortune*.

tuesday 12

Around town

'Domestic Violence: Breaking Through the Stereotypes' The Commonwealth Club, 595 Market; 597-6700. 4:45pm, \$6-9. Dr. David Fontes, a task force member from the California Department of Social Services, discusses the problem of spousal abuse.

'Homophile History in North Beach' Harvey Milk Academy, 4235 19th St; 522-1221. 7pm, \$3. Paul Gabriel leads this lecture on gay and lesbian history in San Francisco.

'San Francisco 2000' discussion St. Luke's Episcopal Church, Parish Hall, 1755 Clay; 673-7327. 6pm, free. The directors of the Academy of Sciences, the Exploratorium, and the Zoo discuss their future plans.

'Workin' It: Public Sex Environment and Being People of Color' EROS, 2051 Market; 552-7200. 7:30pm, free. The Harvey Milk Institute sponsors this hands-on discussion of public sex environments.

Authors

Chana Bloch A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670.

7:30pm. The author reads from her "memoir-in-verse," *Mrs. Dumpty*. **Linda Bucklin and Mary Keil** Solar Light Books, 2068 Union; 567-6082. 7:30pm. The authors discuss their book, *Come Rain or Come Shine*.

Wes Craven Park Branch Library, 1833 Page; 863-8688. 7pm. See 8 Days a Week, page 86.

Stacy Kravetz Borders Books and Music, 400 Post; 399-1633. 6:30pm. The author discusses *Girl Boss: Running the Show like the Big Chicks*.

Mark Marqusee Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm. The author reads from *Redemption Song: Mohammed Ali and the Spirit of the Sixties*.

Tille Olsen Presents *Intersection* for the Arts, 446 Valencia; 626-2787. 8pm, \$5. Tillie Olsen hosts an evening of readings with writers Jim Janko, Michelle Matz, and Alexander Saxton.

Bay Area

Ana Castillo Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. See Mon/11.

Joe Kurmaskie Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm. The author discusses *Metal Cowboy: Tales from the Road Less Pedaled*.

attractions/kid stuff

Children's Céili (Irish dance party) United Irish Cultural Center, 2700 45th Ave; (925) 947-2666. Sun, 5-10pm. \$5 for adult; free for 15 and under. Kids can learn traditional Irish dances, followed by dancing for both adults and kids. **Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm (Wed until 9pm). \$2.50-9 (free first Wed). Check out the ongoing exhibit, "Frogs," a "living collection" with more than 20 different species, and ongoing related events. Through Feb 6. Sat-Sun: "The Faultline Project," earthquake activities, 11am and 2pm.

Randall Museum 199 Museum Way; 554-9600. Tues-Sat, 10am-5pm. Free. This museum has exhibits and activities for kids. Sat: "Bat Day" celebrates everyone's favorite flying mammal with craft making, storytelling, and other activities, 11am-3pm.

San Francisco Maritime National Historical Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-4. In the nation's only "floating" park, historical sailing ships from the late 19th century and early 20th century are berthed at the pier for visitors to explore. Sat: "A Day in the Life: 1901," living history program, 10am-4pm.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center for kids and teenagers 8 to 18 features activities and entertainment in the visual, media, and performing arts. Sat: "Dancing about Architecture," drop-in movement workshop for kids 8 to 12, noon.

Bay Area

Bay Area Children's Theatre Festival Julia Morgan Theatre, 2640 College, Berk; (510) 84-JULIA. Sun, 11am. \$6.50-12.50. This week's show is "A Vaudeville Children's Hour ... or So."

art

Art listings are compiled by Robin Lapid. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Sarah Coleman and Glen Helfand.

museums

Ansel Adams Center for Photography 250 Fourth St; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$5, \$3 students, \$2 seniors and youths. "Irving Penn: A Career in Photography." This appealing retrospective exhibition showcases a hefty number of iconic images produced by this fashion, art, and ethnographic photographer during his lengthy career. Through Sun/10. (Helfand)

Asian Art Museum Golden Gate Park (near 10th Ave and Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "The Unending Path: Paintings by Harold Wong from 1957-1997." Through Sun/17. "The Arts of the Sikh Kingdoms." Paintings, textiles, and other works from the Sikh kingdoms. Through Jan 9. "Chinese Bronze and Buddhist Arts from the Permanent Collection." Ongoing. "Looking at India, Up Close and from Afar." Work by 18th- and 19th-century artists. Ongoing. "Jade." A new installation featuring Chinese jades dating from the Neolithic period to the 20th century. Ongoing.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). "Animals Real and Imagined: Artists' Books from the Permanent Collection." Illustrated books by various artists. Through Sun/17. "The Treasury of Saint Francis of Assisi." An earthquake damaged the Basilica of Saint Francis in Assisi, Italy, two years ago, and its museum pieces had to be removed before repairs could begin. Nearly half of the show is devoted to enormous before-and-after photographs of the basilica; the rest of the exhibition is largely a collection of painted icons from the 13th and 14th centuries. Through Nov 14. (Lindsey Westbrook) "Alain Kirili: A Dialogue with Rodin." Works by the contemporary French sculptor. Through Jan 2. "Spirit Country: Australian Aboriginal Art from the Gantner Myer Collection." Through Jan 9. "Richard Diebenkorn's 41 Etchings." Untitled prints by the artist. Through Jan 16. Permanent exhibitions include a survey of art from the Renaissance to the modern era.

Cartoon Art Museum 814 Mission (at Fourth St); CAR-TOON. Wed-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 chil-

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dren. "Disney Villains." Drawings, sketches, and cels from the Disney Studios. Through Nov 23. "Wild Brain." Works by local animation company. Through Nov 23. "Anime: Made in Japan." Animation art from Japan. Oct 9-Jan 23. "Selections from the Permanent Collection." Ongoing.

M.H. de Young Memorial Museum 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "The Art of Craft: Contemporary Works from the Saxe Collection." Through Sun/17.

"Contemporary Fiber and Art to Wear: Recent Acquisitions." Through Nov 28. "Wedding Dresses from the Permanent Collection." Through Jan 23. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Exhibition for Children." Ongoing.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm. \$2, \$1 students and seniors. "La Luce Restaurata: The Restored Light." Photographs of the restoration process of the Basilica of Assisi. Through Nov 14.

"Ghiradelli: Portrait of a Family, 1849-1999." Portraits, furniture, and other pieces celebrating the Ghiradelli family. Through Jan 9.

San Francisco Craft and Folk Art Museum Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "Sacred Markers: Funerary Sculpture." Headstones and funerary sculptures from around the world. Through Sun/17.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, free for members and 12 and under (free first Tues; half-price Thurs, 6-9pm). "Tiborocity: Design and Undesign, 1979-1999." Works by graphic designer Tibor Kalman. Through Tues/26.

"Jennifer Morla: Works from the Permanent Collection of Architecture and Design." Works by the Bay Area graphic designer. Through Tues/19. "Julia Margaret Cameron's Women." Works by the 19th-century photographer. Through Nov 30. "Degas to Picasso: Painters, Sculptors, and the Camera." Artwork representing artists' relationship with photography (lecture Fri/29, 11am). Through Jan 2. "Jasper Johns:

New Paintings and Works on Paper." Through Jan 2. "Full Moon: Apollo Mission Photographs of the Lunar Landscape." Photo artist Michael Light pored through some 32,000 shots from the Apollo missions of the 1960s and '70s to create a narrative sequence of irresistible images that reveal the cramped confines of the spacecraft, the craggy topography of the moon, and breathtaking extraterrestrial vistas of the earth. Through Jan 11. (Helfand)

"Paul Klee: Signs of Life." Paintings, drawings, and prints by the German artist. Through March 14. "Matisse and Beyond: A Century of Modernism — Painting and Sculpture from the Permanent Collection." Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$5, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Sounds like Art." The current "festival" at Yerba Buena merges sculpture, musical instruments, and automated performance. The mixture of sounds that spill out from various galleries isn't exactly soothing, but the shows are engaging and cohesive in their exploration of a common audible theme. Through Nov 7. (Helfand)

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Winning Photos: First Annual Richard Nagler Photography Competition of the Judah L. Magnes Museum." Through Oct 31. "Roots and Memory: A Portrait of the Last Moroccan Jews of the Atlas and Sahara." Through Oct 31.

"Still Here: The Jews of the Pale of Settlement — A Photographic Exhibition by Peggy Myers." Through Oct 31.

Mills College Art Gallery 5000 MacArthur, Oakl; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. "The Rowan Collection: Passion and Patronage Painting in Los Angeles and New York." Includes works by Robert Motherwell, Hans Hofmann, Frank Stella, Francesco Clemente, and Mike Kelley. Through Oct 24.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "Dog Haus: Architecture Unleashed." Results of doghouse design competition. Through Sun/17. "Fantastic

Human-Powered Vehicles." In conjunction with "Amazing Bikes" exhibit. Through Dec 8. "California Underground: Our Caves and Subterranean Habitats." Simulated, interactive cave exhibits. Through Jan 9. "Amazing Bikes: 2 Centuries on 2 Wheels." An exhibition exploring the design and history of bicycles. Through Jan 30. Permanent exhibitions focus on the arts and natural sciences of California.

UC Berkeley Art Museum 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Tobias Rehberger/MATRIX 180 Sunny-side up." Works by the German conceptual artist. Through Nov 14. "Katy Schimert/MATRIX 181 Oedipus." Mixed-media installations by the sculptor. Through Nov 21. "Deities, Courtiers, and Lovers: Indian Paintings from the Jean and Francis Marshall Collection." Through Nov 28. Ongoing exhibits include Western art since the Renaissance and Chinese ceramics, bronzes, and paintings.

galleries

Opening

Bradford 251 Post; 677-0919. Tues-Sat, 11am-5pm. "The Asian Aesthetic: Interpretations," works by various artists (reception Thurs/7, 5-7:30pm). Oct 7-30.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Mary Snowden, new paintings; Axel Lieber, new installation. Both exhibits Oct 7-Nov 6.

Campbell-Thiebaud 645 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. "Twenty-Five Treasures," works by various artists. Through Sat/9.

"From Nature to Abstraction," works by Richard Diebenkorn (reception Tues/12, 5-7pm). Oct 12-Nov 13.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. "A History of Light," new paintings by Gregg Chadwick (reception Thurs/7, 5:30-8:30pm). Oct 7-Nov 20.

City Arts Gallery City College of San Francisco, Visual Arts Bldg, 50 Phelan; 239-3681. Mon-Thurs, 7am-1pm; Fri, 7am-5pm; Sat, 8am-4pm. "All of Us Are Related, Each of Us Is Unique," photo essay exhibit by vari-

ous artists (reception Fri/8, 1-3pm). Oct 8-Nov 17.

Ebert Gallery 49 Geary, Fourth fl; 296-8405. Tues-Sat, 11am-5:30pm. "Project Paintings," works by James Buckhouse. Oct 7-30.

509 Gallery 509 Ellis; 255-5971. Wed-Sat, noon-5pm. "The View From Here: Ten Years of Art from the Street Sheet," works by various artists (reception Thurs/7, 6-8pm). Oct 7-30.

Gallery de Roche 59 Grant; 989-0300. Tues-Sat, 11:30am-6pm. Aboriginal art by various artists (reception Thurs/7, 6-8pm). Oct 8-Nov 13.

Maxwell 559 Sutter; 421-5193. Mon-Fri, 9:30am-5:15pm; Sat, 11am-5pm. William Maughan, recent paintings (reception Thurs/7, 5:30-7:30pm). Oct 7-30.

Mill and Short Gallery 555 Sutter, Ste 406; 398-3630. Wed-Sat, noon-4pm. "[de]design[ed]," works by various artists. Through Thurs/7. "Domestic," works by Ramon Kadi. Through Nov 6.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. Rebecca Bournigault, Matthieu Laurette, Marie Sester, new works (artists' lecture Thurs/7, 8pm). Through Nov 20.

'Project Artaud Open Studios' 499 Alabama; 863-2141. Works by various visual artists (closing reception Sun/10, 6-9pm, Southern Exposure, 401 Alabama). Sat/9-Sun/10, 11am-6pm.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. James Lagiss, monoprints (reception Wed/6, 5:30-8pm). Through Nov 5.

SFMOMA Rental Gallery Fort Mason Center, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Various artists, paintings (reception Wed/6, 5:30-7:30pm). Through Oct 29.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm. "Tracings," drawings by various artists (reception Thurs/7, 6-8pm). Oct 7-Nov 6.

Student Center Art Gallery Cesar Chavez Student Union, SFSU, 1650 Holloway; 338-2580. Mon-Thurs, 11am-7pm; Fri, 11am-4pm. "Peek-a-

Boo! Artifacts of Disappearance," works by various artists (reception Wed/6, 5-7pm). Through Oct 29.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. "San Francisco on My Mind," works by Marischa Burckhardt (reception Thurs/7, 5-7pm). Oct 7-30.

Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. Frank Davi Jr. and Julie McNeil, paintings. Oct 12-Nov 6.

Jernigan Wicker 161 Natoma; 512-0335. Tues-Sat, noon-5pm. Julius Hatofsky and others, paintings (reception Thurs/7, 5:30-7:30pm). Oct 7-31.

Bay Area

'Code 33: Emergency, Clear the Air' Roof of City Center West Garage, Jefferson at 12th St; (510) 238-6907. Public art event with Oakland youth, police officers, Oakland mayor Jerry Brown, and more. Thurs/7, 6pm.

Ongoing

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "My friends and bands I like ...," photographs by Dianne Jones (reception Sat/9, 7-9pm). Through Dec 31.

Auroboros Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. Weseley Kimler, new monotype assemblages. Through Nov 6.

Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm. "Hybrids and Abstractions," new work by Edward Aglipay. Through Oct 31.

four walls 69A Duboce; 626-8515. Wed-Fri, 3-7pm; Sat, noon-7pm. "You Were Busy Working While I Was Busy Sleeping," works by Euan Macdonald. See Critic's Choice. Through Sat/16.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Anne Appleby, new paintings (reception Thurs/7, 5:30-7:30pm). Through Oct 30.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-

Continued on page 116

Euan Macdonald

Through Oct. 15, four walls

The windows of four walls gallery's new location offer an artfully urban second-floor view of freeway overpasses, makeshift triangle-shaped parking lots, and the traffic-clogged intersection of Duboce Avenue and Mission Street. It's an area of converging transit, which echoes the visual theme of the inaugural show, by Canadian S.F.-transplant Euan Macdonald. In the narrow space, the artist shows three videotapes that relate to movement, erosion, and other forms of transience. One shows cars in traffic (an image whose swaying palm tree shadows on sunbaked asphalt immediately bring to mind Los Angeles freeways); another is of two airplanes flying, one atop the other. A third tape is of a drab house being washed away by a swollen river. Macdonald mines a deadpan aesthetic that's plain and simple, yet surprisingly hypnotic. The three tapes play concurrently, exuding a steady hum of forward movement. The show's title, "you were busy working while I was busy sleeping," however, adds a layer of melancholic ephemera. The artwork evokes the idea of lost time and missed connections. An equally direct series of abstract drawings of curlicue tangles presents further musings on squandered energies. The pieces work surprisingly well in this modest yet sleek space that, thankfully, has the kind of flat walls missing from four walls' wainscoted 16th Street location. That space will live on as the more flexibly programmed four walls projects; it currently features (through Oct. 16) a group show curated by Corrina Peipon. Wed.-Fri., 3-7 p.m.; Sat., noon-7 p.m., 69A Duboce, S.F. (415) 626-8515. (Glen Helfand)

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Galleries

From page 115

5:30pm; Sat, 11am-5pm. "Homage: Artists Who Transformed American Culture," works by various artists (reception Thurs/7, 5:30-7:30pm). Through Oct 30.

Haines 49 Geary; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Now It's My Turn to Scream," art by British artists. This exhibit — a bold, visceral, and sometimes frightfully clever show — features a pickled cow head in a sleek formaldehyde-filled tank by Damien Hirst; Marc Quinn's *Yellow Cut Nervous Breakdown*, a gooey-looking sculpture of flesh-and-blood colored plastics; and Tracey Emin's works that boldly reveal her fucked-up sex life and emotional states. Through Sat/9. (Helfand)

Hang Gallery 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Garde-Robes," paintings by Marie Van Elder (reception Thurs/7, 6-8pm). Through Oct 24.

Richard MacDonald 445A Sutter; 263-5490. Mon-Thurs, 10am-6pm; Fri-Sat, 10am-9pm; Sun, 11am-5pm. Richard MacDonald, recent works (reception Fri/8, 6-9pm). Through Sun/17.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Picasso's Passions: Works from the Artist's Estate, 1932-1962," works by Picasso. Through Nov 23. "Contemporary American Prints," works on paper by various artists. Through Dec 15.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Simon Larbalestier, photographs (reception Thurs/7, 5:30-7:30pm;

artist's lecture Fri/8, 4pm). See Critic's Choice. Through Oct 30.

Polanco 393 Hayes; 252-5753. Tues-Sat, 11am-6:30pm; Sun, 1-5pm. "Loteria Cards and Fortune Poems," linoleum-cut prints by Artemio Rodriguez. Through Oct 30.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, noon-6pm (Thurs, noon-8). "Extent," works by Pip Culbert (reception Thurs/7, 6-8pm). Through Oct 30.

San Francisco Open Studios Various locations; call 861-9838 or go to www.sfoenstudios.com for maps. More than 700 artists open their studios every weekend in October at this event, now in its 24th year.

Sat/9-Sun/10: Castro, Mission, Noe Valley, Bernal Heights, and Mount Davidson sites.

S.F. Women Artists 370 Hayes; 552-7392. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Behind the Mask," works by various artists (reception Thurs/14, 5:30-7:30pm). Through Oct 30.

Michael Suarez Gallery 2 St. George (Bush at Kearny); 721-3858. Call for appt. "Time Study," new works by Ted Vasin (reception Thurs/7, 6-9pm). Through Oct 21.

Bay Area

Women's Cancer Resource Center Gallery 3023 Shattuck, Berk; (510) 548-9286. Tues, 2-5pm; Wed-Thurs, 4-7pm; Sat, noon-4pm. "Body of Nude Art," paintings by Tomye Neal Madison (reception Sun/10, 1-3pm). Through Nov 11.

film

Film listings are edited by Ann Brody Guy. Reviewers are Summer Burkes, Cheryl Eddy, David Fear, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Arne Johnson, Robin Lapid, Alvin Lu, Chuck Stephens, and Miriam Wolf. Rob Taylor is the film intern. See Movie Clock, page 128, for theater information.

first runs

Opening

• **Freeway II: Confessions of a Trick Baby** See Critic's Choice. (1:37) Roxie.

• **Happy, Texas** See Movie Clock, page 128. (1:30)

• **The Limey** See "Them and Now," page 76. (1:27) Act I and II, Bridge.

• **The Lovers on the Bridge** It's taken eight years and a presenting nudge from Martin Scorsese to get Leos Carax's feature across the Atlantic, during which time the film has undergone a slow critical reappraisal — from its initial reception as an ambitious failure to current status as a neglected masterpiece. Like so many similarly "lost" films, it has some qualities of a great folly. Unruly, raw, inchoate, hypnotic, and unforgettable by turns, the movie is both intimate (as a chamber piece for three characters) and enormous (as a spectacle requir-

ing the building of a whole mock Pont-Neuf, Paris's oldest extant bridge). The minute story is barely articulated: An acrobatic young wino (Denis Lavant), living on the closed-for-restoration title structure with a gruff older vagabond (Klaus-Michael Gruber), falls for a homeless artist (Juliette Binoche) who's losing her sight. The presentation is alternately gritty and hyperreal; experimentalism (Carax once considered making this on Super 8) gives way to flights of lyrical fantasy. The film's quietude, odd detailing, unreliable pace, and abrupt, possibly improvised developments make it an acquired taste. But there's something astonishing and distinct about its cumulative effect — a flawed grandiosity that stands apart in cinematic history, comparable only to Jean Vigo's timeless 1934 *L'Atalante*. (2:05) *Lumiere*. (Harvey)

Lucie Aubrac Claude Berri, who originally made his name as a purveyor of French sex farces, has since moved on to historical dramas, and his latest, *Lucie Aubrac*, is a perfect example of where he's at in 1999 and why, despite the ostensibly deeper subject matter, this "important" picture isn't really all that important. It's based on the true story of a French schoolteacher whose husband was arrested for being a member of the resistance during WWII, and who participated in the planning and execution of his escape from prison. The film is melodramatic enough to hold the audience's attention, but frustratingly ambiguous in all the wrong places, like, for example, around the issue of collaboration, which is brought up several times but never explored — as if it were still too touchy a subject to be thoroughly addressed. The main problem, however, is with Lucie herself. Except for one brief moment in her classroom, the viewer never really gets to know her outside of her attempts to free her husband, leaving a void at the film's center. (1:54) *Albany, Embarcadero*. (Taylor)

• **On the Ropes** Nanette Burstein and Brett Morgen's deeply moving documentary is a must-see. *On the Ropes* starts where *Hoop Dreams* left off, growing outward into the world of its aspiring pugilists rather than lingering on their sports achievements. Harry runs a small boxing gym in Brooklyn, and the various stories intersect in him, an ex-con who once shot his cousin seven times and is now focused on redemption. For the others — George, the one touched with greatness, Noel, the kid who spent his childhood pulling his mother out of crack dens, and Tyrene, a talented female boxer whose dreams are threatened by some hard realities — Harry's gym is a lifeline that is slowly slipping from their grasp. (1:34) *Lumiere*. (Johnson)

Random Hearts The lives of a police sergeant and a member of Congress collide when their spouses are killed in plane crash. (2:11) *Century 8, Century Plaza, Empire, Jack London, Orinda*.

Continued on page 118

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critic's choice

Simon Larbalestier

Through Oct. 30, Scott Nichols Gallery

If the terms *sacred space* and *technology* have never seemed to belong in the same sentence, perhaps that's just because the vision to join them has been absent. So suggests Simon Larbalestier, a young British artist making his first appearance this side of the Atlantic. Larbalestier, probably best known in the United States for the surrealist album covers he's designed for pop groups the Pixies and the Red House Painters, here presents a group of landscape photographs that explore the relationship between spirituality and technology. In these delicate works, recurring images of empty rooms, forests, and Tibetan prayer flags are toned with old-fashioned chemicals to give them a mysterious, otherworldly charm. Unlike most landscape photographers, Larbalestier doesn't skew his images to exclude the human-made world; instead, he includes power lines and cables, indicating that technology can coexist with nature (an idea that will no doubt find resonance in the Bay Area). The exhibition includes *The Physik Garden*, a Web site collaboration with Michael Eldridge in which the two artists translate the 17th-century model of a healing, herb-filled garden into interactive terms, with soothing pages devoted to art, dreams, and "the

inner nourishment of the human body."

Tues.-Sat., 11 a.m.-5 p.m., 49 Geary, S.F. (415) 788-4641. Larbalestier explains his work and vision at an opening reception Thurs/7, 5:30-7:30 p.m., and at a lecture Fri/8, 4 p.m., San Francisco Art Institute, 800 Chestnut, S.F. (Sarah Coleman)



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Pittsburg - Brenden Plaza 16
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San Jose - Century Capitol 16
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First runs

From page 116

Spike and Mike's Sick and Twisted Festival of Animation This year's celebration of bad taste includes 20 short films and features several Bay Area artists. (2:00) *Castro*.

Superstar Watching the big-screen debut of *Saturday Night Live*'s Mary Katherine Gallagher (Molly Shannon) made me wish that someone besides the French were still making

musicals. Opening with a choreographed water number, the film flirts throughout with full-fledged musical-hood and even has a "Hey kids, let's put on a show" plot that is centered around Mary's attempts to woo the school jock (fellow *SNL* cast member Will Ferrell) by impressing him in the school talent show. The film has a few good bits scattered among a lot of obvious gags and jokes that go on long after they ceased to be funny, which is actually the

same problem with most *SNL* sketches. The cast seems capable of more, and director Bruce McCulloch has proven his genius with *The Kids in the Hall*, but the film is still devoid of any redeeming qualities except for the suggestion that with just a few more numbers and a couple more ballads, it could've been great. (1:22) *Century 8, Century Plaza, Jack London, Oaks*. (Taylor)

Ongoing

The Adventures of Elmo in Grouchland Elmo loses his blanky in Grouchland and must go to there to retrieve it. (1:17) *Century 8, Century Plaza, Kabuki, 1000 Van Ness, Shattuck*.

American Beauty The titular rosy specimens line the manicured, picket-fenced lawn fronting an upper-middle-class home within which dwell perky shrew Carolyn Burnham (Annette Bening), her dejuiced spouse, Lester (Kevin Spacey), and their teenage daughter, Jane (Thora Birch). To say that the joy has gone out of this domesticity would be polite. Jane hates the parents who've come to loathe each other. As behaviors flamboyantly unravel in the Burnham household, the new next-door neighbors maintain a front so rigid it's scary. The last-act collapse into sentimentality that is its weakest point will probably convince more than a few

that this is a Major Statement about, you know, Life Uneven. Too calculating at times, *Beauty* is most contrived when faking profundity, but it does provide a satisfyingly mean good time up to that point. (1:58) *California, Century Plaza, Cinema 21, Emery Bay, Empire, Metreon, 1000 Van Ness, Orinda, Piedmont*. (Harvey)

American Pie (1:35) *California*.

Bedrooms and Hallways Some unpleasant truths about the glass ceiling that still plagues U.S. women filmmakers are suggested by the fact that it took Rose Troche — once heralded as the torchbearer for a "new lesbian cinema" — five years and a visa to follow up *Go Fish* with a second feature. Perhaps even more dismaying: this silly sex farce is squarely aimed at a gay male audience, the same one already getting a little tired of low-budget but unadventurously commercial escapist romantic fantasies (with a dash of mild satire) just like *Bedrooms*. Kevin McKidd plays a gay Londoner facing 30 — omigod! — fed up with the lack of spiritual depth and companionship in his life. Joining a men's consciousness-raising group, he comes out to them, triggering a domino effect of "bi-curious" behaviors among the allegedly straight fellow seekers. Part glossy lifestyle date movie, part shrill contrivance, the movie is fun to watch but depthless, and its straining for wackiness seldom hits on any real laughs. (1:35) *Opera Plaza*. (Harvey)

Better than Chocolate (1:41) *Four Star*.

Black Cat, White Cat Hewing back to the terrain of his 1989 *Time of the Gypsies*, Bosnian-born director Emir Kusturica focuses on a Roma community — vast blood-relation constructs part ostracized, part willfully isolated from mainstream society, living by their own intricate, seemingly chaotic rules. Those who found *Underground* dazzling but exhausting, without the warmer human relationships that grounded prior Kusturica efforts like *Arizona Dream* or *When Father Was Away on Business*, may want out of this relentless three-ring circus. A noisy parade of tracking shots, slapstick, music, and general lunacy, *Black Cat, White Cat* is a gimcrack spectacle as grating as it is rich. Lacking the lyrical ethnographic tenor of Tony Gatlif's Gypsy films (*Latcho drom*), it's affectionately non-p.c. — not everyone will enjoy its somewhat stereotyped view of Roma culture as endlessly conniving, argumentative and felonious. Still, the flamboyant energy and visual panache on display here provide their own rewards. Kusturica may err on the side of excess, but in his brand of cinema-as-carnival, too much stimulus is always better than too little. (2:07) *Shattuck*. (Harvey)

• **The Blair Witch Project** (1:17) *California*.

Blue Streak Take one slick, wise-cracking black cop. Add in an awkward, street-stupid partner and some crusty white guys as police chiefs and captains. Mix well with high-flyin' car chases, comical cuss words, sponta-

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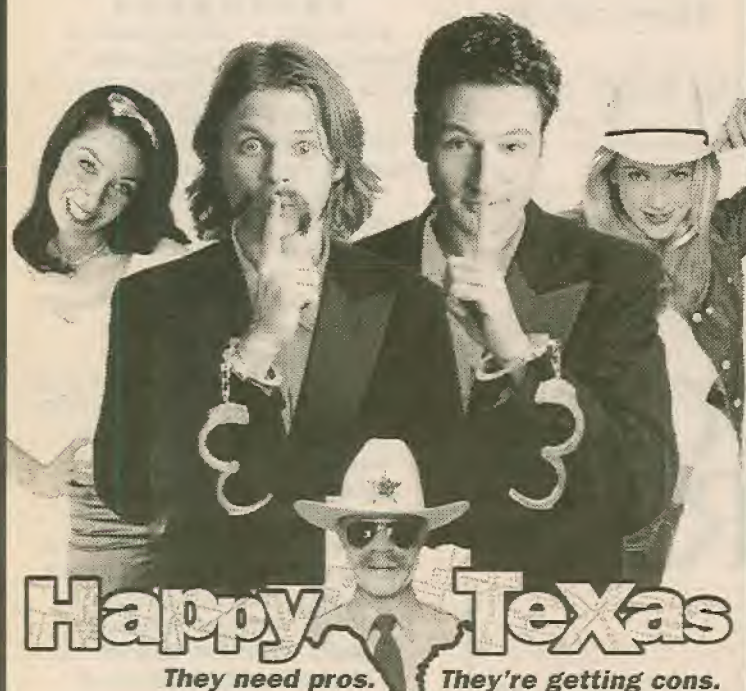
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Ongoing

From page 118

neous Michael Jackson dancing, and plenty of posturing and mugging. And the movie is ... *Beverly Hills Cop*? *Rush Hour*? For *Blue Streak*, the Titan-sized umbrella of buddy cop movies expands to hold one more film, with Martin Lawrence holding the badge this go-round. The “twist” on the formula is that Lawrence isn’t actually a top — he’s a crook posing as a detective because he stole this ... oh, who cares. Lawrence’s recent health problems — he collapsed while jogging in super-hot weather wearing too many layers of heavy clothing — are more interesting than *Blue Streak*’s plot. The best gags involve Dave Chappelle as Lawrence’s dim-bulb pal, but every time you laugh, you’ll know you’ve laughed at the same kind of joke before. (1:33) *Century 8, Century Plaza, Coronet, Emery Bay, Galaxy, Grand Lake, Jack London, Kabuki, Metreon, UA Berkeley.* (Eddy)
Bowfinger (1:40) *Galaxy.*
• **Buena Vista Social Club** (1:41) *Embarcadero, Shattuck.*

The Dinner Game The game in question takes place when a group of French yuppies gather for a dinner party to which each of them has attempted to bring the dullest and dumbest guest. The one with the most idiotic guest wins. Book publisher Pierre (Thierry Lhermitte) discovers François (Jacques Villeret), an accountant who specializes in making models of famous landmarks out of toothpicks, and decides he has found a winner, so he invites him to the party. Although the pair never get to the dinner, François is given plenty of space to show how successful he would have been at the game, while Pierre is the very rigid straight man. It may not be a fair comparison, but when placed next to some of the American lowbrow farces seen recently, director Francis Veber’s comedy seems pretty weak. The mild jokes pile up until the film comes to a climax with a few soft chuckles, leading one to the conclusion that French farces aren’t nearly as goofy as they used to be. Or maybe our American brand of silliness has just overtaken them. (1:34) *Embarcadero, Shattuck.* (Taylor)

Dog Park Bruce McCulloch directs this tale of singles using their dogs to help look for love. (1:31) *UA Berkeley.*
Double Jeopardy Call this *The Fugitive Mom*. Ashley Judd gets framed for offing her husband and spends her time in jail pining for her young son. But wait — her husband isn’t really dead! He’s just unleashed his inner sleaze-ball! Armed with the knowledge of “double jeopardy” — a person can’t be tried twice for the same crime — Ashley breaks her hard-earned parole with pistol in hand and a burning desire to reclaim her beloved child. Crusty officer Tommy Lee Jones hops on her trail, and car chases, foot races, underwater fight scenes, and near misses abound. Director Bruce Beresford keeps the pacing quick and entertaining, but *Double Jeopardy* would be a lot easier to swallow as a fun, woman-anchored action picture if there weren’t so many nagging points. Like, even if Ashley’s already been convicted for hubby’s faked murder, wouldn’t his actual murder count as a separate crime? Even if he changed his name, how hard would it be to prove her husband’s true identity? And how many more times will Jones be type-cast in his *Fugitive* role, anyways? (1:45) *Alexandria, Century 8, Century Plaza, Emery Bay, Empire, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley.* (Eddy)

Drive Me Crazy *Drive Me Crazy* takes place in a parallel universe where the lighting is always flattering, the mood music is pulled from the Weekly Top 40, and a social outcast can gain in-crowd acceptance with the right pair of khakis and a well-placed dollop of hair gel. Fine for commercials and music videos, but on the big screen, fantasy worlds like this fall flat when unbuoyed by imagination and unpredictability. Director John Schultz mines the same opposites-attract territory used most recently in *She’s All That*, positing the unlikely couple (Melissa Joan Hart and Adrian Gre-

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nier) as next-door neighbors. They start hanging out to make their exes jealous, then reluctantly fall for each other. There's a misunderstanding, a scheming best friend, subplot after subplot after ... zzzzz. Look, I've seen a lot of these movies, and here's the rule: when a Big Dance is the scene of the film's climax, you will have a happy ending, unless your name is Carrie White. The only interesting thing about *Drive Me Crazy* is the cameo by the Donnas. Get those girls a movie of their own, and spare us another I-can-tell-the-outcome-by-looking-at-the-goddamned-poster excuse for entertainment. (1:30) *Century 8, Century Plaza, Emery Bay, Kabuki, Grand Lake, Metreon, 1000 Van Ness, Stonestown, UA Berkeley.* (Eddy)

► **Earth** The second film in a proposed trilogy by Indian-born, Canadian-based director Deepa Mehta, *Earth* is an impressively wrought postcolonial pageant about an Indian household on the eve of the country's independence. As a classy cinematic escape into another world, with attractive actors (including bona fide Indian screen idol Aamir Khan as the Ice Candy Man), it should satisfy the art-house requirement without getting too foreign, but *Earth* has some dark and powerful ghosts to exorcise, too. What begins as a soft-lit reminiscence from the point of view of Lenny, an eight-year-old girl in an upper-middle-class Parsee family, gradually expands to a larger canvas and takes on far more pressing issues. For many, independence in 1947 from British colonialism is only the flip side of Partition — the violently wrought and harrowingly maintained divisions between Muslims, Hindus, and Sikhs that, 50 years later, have grown nuclear shadows. With its multicasted cast, *Earth* provides a wide-ranging view of camaraderie on the eve of Partition that unravels as tensions grow, and our identification with the characters makes the profound betrayals and atrocities all the more horrifying. (1:44) *Albany, Embarcadero.* (Lu)

► **Everest** (0:45) *Metreon.*

► **For Love of the Game** Attempting to rescale the baseball-diamond heights of his heyday, Kevin Costner plays an aging pitcher reminiscing on career highs and love-life lows during a no-hitter. Although there's an able-bodied ally behind the plate in director Sam Raimi (*A Simple Plan*), he's given little more to do than grant the star some of the most gracefully masculine close-ups this side of Cooperstown (Gary Coopers-town, that is). Everyone involved seems surprisingly unengaged with the material, and Costner seems satisfied to sleepwalk through his patented manly-vulnerability paces while offering little insight into either the character or America's pastime. *Love of the Game* is neither an abysmal failure nor a great film; it wears its middle-of-the-road status on its sleeve, content to be as comfortingly familiar as a broken-in mitt for the Costner constituency while talking softly and saying nothing new. (2:17)

Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck. (Fear)

► **Get Bruce** One of the more influential and invisible people in Hollywood, Bruce Vilanch pens most of the awards shows and provides customized celebrity jokes for special occasions. A large mound of floppy muppet hair and beard, an endless

wardrobe of novelty T-shirts, and a general shlumpiness don't stop him from moving among the glitterati as if he owned them. Star after star appears to testify to his genius, and they all, even comedy heavyweights like Billy Crystal and Robin Williams, seem a little cowed by him. Flamboyantly gay, Jewish, and large, he has a presence

that seems to reduce those huge personalities to the roles of kids trying to impress an older brother. Those are the best scenes in this mercifully brief film — comedians and Vilanch bouncing gags around like Ping-Pong balls. That's not to say that this is a bad movie; it's just that it's still as exhausting now as it was in high school

to spend too much time around the class clown. (1:12) *Opera Plaza.* (Johnson)

► **Guinevere** Sarah Polley plays a depressed twentysomething daughter in a dysfunctional Pacific Heights family. She becomes the lover of a fifty-

Continued on page 122

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Ongoing

From page 121

something, dysfunctional photographer played by Stephen Rea. Introduced to his garrison of outlandish friends and a bohemian lifestyle, she begins to spread her wings, eventually seeing through his crazy-artist theatrics to the needy, immature child within. The film is not judgmental of their relationship, although from the moment she steps into his studio you know this won't end well. May-

December relationships have made for many good films, and this debut from writer-director Audrey Wells is slightly reminiscent of one of them, Martin Scorsese's short film, *Life Lessons*, which seemed to pack twice as much movie into half the running time. *Guinevere* ultimately leaves a bad taste in the mouth with cheesy montages and a silly epilogue, but Polley gives a strong and heartfelt performance that almost, but not quite, redeems the film. (1:44) *Embarcadero, Shattuck.* (Taylor)

➤ **Into the Deep** (:35) *Metreon.*

➤ **The Iron Giant** A sort of Disney-for-the-rest-of-us, *The Iron Giant* brings the warmth, beauty, and gentle humor of Uncle Walt's best animation to a story without the embarrassing 50-year-old social norms that normally provoke wincing. Brought to the screen by *The Simpsons* and *King of the Hill* guru Brad Bird, Ted Hughes's story loses none of its mythic power, and gains worthy new elements, such as the cold war paranoia of the '50s and a strengthened relationship between the boy, Hogarth, and the metal-munching monolith. The Iron Giant, despite its enormous destructive power and the violent attacks of a xenophobic military, finds a guiding mantra in his burgeoning English: "I am not a gun." That Bird manages to

deliver such moments with so much emotional power, despite all the smart and anarchic satire, is no small miracle. With its beautifully retro animation and adult humor, this is a film you — for a change — may end up dragging your kid to over and over again. (1:26) *1000 Van Ness.* (Johnson) **Jakob the Liar** Robin Williams raises spirits in the Jewish ghetto in Poland during the war. (1:54) *California, Colma, Emery Bay, Kabuki, Metreon, Metro, 1000 Van Ness.*

The Minus Man Vann (Owen Wilson) says he's from Vancouver, and in affect he's kinda like somebody you'd picture illustrating those jokes about how, well, *normal* Canadians are (e.g. "How many Canadians does it take to screw in a light bulb?" "One"). But Vann's guileless exterior hides a wee

secret — wherever he goes, people die suddenly, painlessly, or they just "disappear." Turning up in a sleepy suburban community, Vann stirs everyone's deepest longings — ailing postal worker Doug (Brian Cox) and somber wife, Jane (Mercedes Ruehl), for the child they no longer have, lonely Ferrin (Janeane Garofalo) for a steady beau. Adapting Lew McCreary's novel, scenarist (*Blade Runner*) turned first-time director Hampton Fancher has crafted a meditation on normality and evil so restrained it eventually kills its own potency — the reluctance to fully reveal complex characters and motivations, while intriguing at first, is so rigid that we're left less creeped-out than simply dissatisfied, not to mention a little bored. *The Minus Man* deserves credit for trying something more thoughtful than the usual exploitative serial-killer formula, but it's so dedicated to avoiding vulgar clichés that it neglects to fill in the empty space they've left behind. (1:52) *Lumiere, Shattuck.* (Harvey)

Mumford Writer-director (*Big Chill, The Accidental Tourist*) Lawrence Kasdan's customary mix of earnest humanism and comedy has played out to variable results in the past, but never failed so utterly as it does in this tepid dramedy, his first original script since *Grand Canyon* eight years ago. Loren Dean plays a mysterious psychologist who sets up practice in a scrubbed small town (shot around Sonoma). Doling out advice any dolt could figure out for oneself, he proceeds to "cure" a shop-oholic wife (Mary McDonnell), a lonely billionaire computer geek (Jason Lee), a young woman with chronic fatigue syndrome (Hope Davis), and others while trying to keep his real identity and motives secret. The movie is presumably aiming for a sort of pokey, feel-good update on Frank Capra's ordinary-people-are-special classics. But its whimsy, humor, dramatic conflicts, and character sketching are all so timid and dull — with Dean's stubbornly colorless protagonist leading the pack — that *Mumford* flat-lines from start to finish. (1:41) *Colma, Emery Bay, Metreon, 1000 Van Ness, Shattuck, Vogue.* (Harvey)

Mystery, Alaska So-called chick flicks are supposed to be the heart tuggers, but for sheer number of hankies required, nothing beats a sports movie. One of the few examples of "cinema machismo" that doesn't deal in explosions and car chases, the sports film is where the fellas can shed tears for the little team that could. This time it's the boys of *Mystery, Alaska*, who are content playing Saturday-afternoon pond hockey until a magazine article about their mastery of the game nets them an exhibition game with the New York Rangers, bringing conflict and chaos to the town. Director Jay Roach's decidedly unhip follow-up to his *Austin Powers* films is corn of a highly syrupy nature, and I wanted to be cool and jaded about a movie this manipula-

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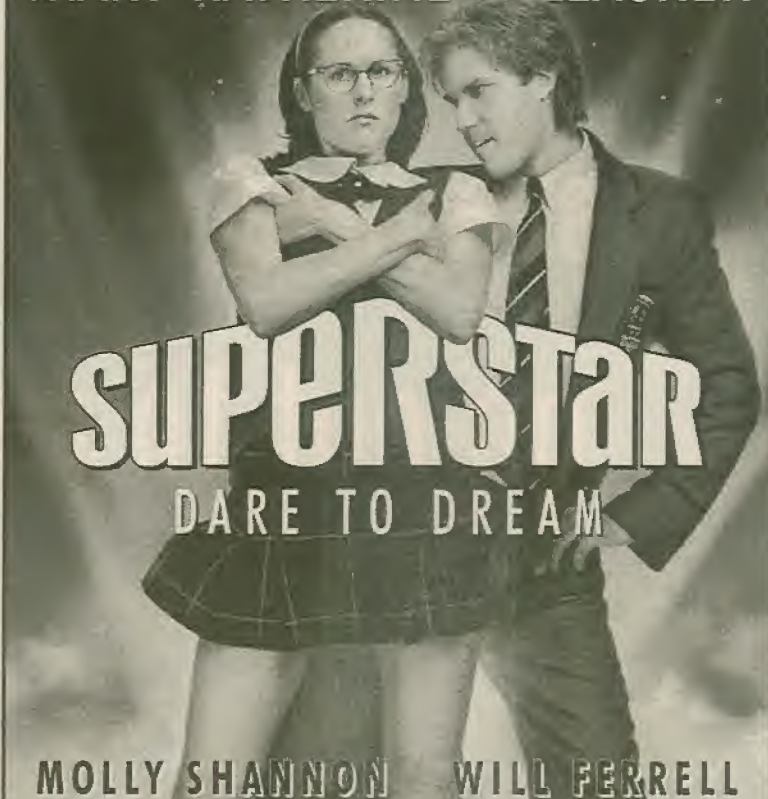
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ative disembowelments (we get it, you're evil!), and Alan Cumming as an upper-crust dandy who frequents the 'hood, making full use of his screen time by dripping out lines like "Don't you just love a juicy cock fight?" (1:41) *Colma, Metreon, 1000 Van Ness, Piedmont, UA Berkeley.* (Lapid)

Red River Valley Ning Jing directed and stars in this historical epic set in Tibet at the turn of the century. (1:55) *Four Star.*

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Continued on page 124

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ROMANCE

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Visualized music by R.J. Valentin *Styromis* is a production of Film Film 32 Films Arto Franco Cinema with the participation of Cinema *Styromis* Cinematographie, Canal+

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Concord, Brenden 14
Emeryville, United Artists Emery Bay
Fremont, Century Cinedome 8
Hayward, Mann Festival
Martinez, Mann Contra Costa
Moraga, Rheem
Oakland, Century 8
Oakland, Renaissance's Grand Lake
Oakland, Jack London Cinema
Pinole, Century 10
Pittsburg, Brenden 16
Pleasanton, Regal Cinemas Galaxy 8
San Ramon, Mann Crow Canyon
Union City, Century 25

EAST BAY
Walnut Creek, Mann Festival
Concord, Century Solano D/I
PENINSULA
Burlingame, Century Hyatt
Pacifica, Seavue
Redwood City, Century Park 12
Burlingame, Century Burlingame D/I
SAN JOSE
Morgan Hill, Cinema 6
Mtn. View, Century Cinema 16
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San Jose, Century 21
San Jose, Century 22
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
San Jose, Century Capitol D/I

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Petaluma, Pacific's Petaluma Cinemas
Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Airport Cinema
Santa Rosa, United Artists Movies
Sebastopol, Cinema West Sebastopol
Sonoma, Sonoma Cinema 6
Vacaville, Brenden 16
Vallejo, AMC Plaza 6

film calendar

first runs, rep films,
& movie clock

Ongoing

From page 123

subtlety I've yet to encounter in another film. Filmed in a primary palette that does its worrying in virginal whites, its whoring in red and brown, and gets the cold shoulder in fashionable blue, *Romance* is a realm of the senses that doesn't get caught up in the mechanics of everyday porn, but contrasts the delicate sounds of its French philosophizing with the messiest realities of its sexual subject. (1:35) *Act I and II*, Clay, Piedmont. (Gerhard)

• *Run Lola Run* (1:21) Opera Plaza, Shattuck. (Gerhard)

The Sixth Sense Positioned somewhere between a complex meditation on existence and a spooky episode of *The X-Files*, *The Sixth Sense* seems like an anomaly in this campfire season of ghost story thrill rides. Taking his cue from the Val Lewton days of atmosphere over pyrotechnics, writer-director M. Night Shyamalan (*Wide Awake*) opts to set his tale of a traumatized child psychologist (Bruce Willis) determined to help a young boy (Haley Joel Osment) who communicates with the dead in less-is-more mode. The

emphasis is more on dread than spill-your-popcorn scares, with a surprisingly understated Willis and Osment moving through shadow-lit landscapes of the frozen physical (statues and cathedrals abound here) and the active ethereal that contribute to a sense of simmering terror rather than bubbling boil. The film falters a bit in the third act as it limps to a slightly moralizing and rather overused trick ending, but credit Shyamalan and his cast for creating a real feeling of psychic terror in an era of forgettable bump-in-the-night bedtime stories. (1:54) *Alexandria*, Century 8, Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, Regency, UA Berkeley. (Fear)

The Source This new documentary about the authors and artists collectively known as the Beats is a blast to watch, with snappy pacing and great archival footage. However, despite the obvious care and research that director Chuck Workman put into the film, I came away feeling that I didn't learn anything I couldn't have learned from Gap ads and sketch comedy routines spoofing their style. The film cites just about every avenue of pop culture the Beats influenced or were associated with (including the Gap ads and parodies), but it never really says anything of much depth about the writing itself, which one would think is what makes the Beats worthy of all this attention in the first place. Instead, the film features seriously misguided readings from John Tuturro, Dennis Hopper, and Johnny Depp, who perform works by Ginsberg, Burroughs, and Kerouac respectively, none of which staves off the feeling that the Beat's enduring legacy will be found on billboards instead of in bookshops. (1:30) *Four Star*. (Taylor)

Stigmata The movie that promises to “scare the hell into you” succeeds only because it makes you realize the alarming rate at which subtlety is disappearing from American movies. Funky hipster Frankie Paige (Patricia Arquette), a faux-artist hairdresser who works out of a body-piercing salon and has a lot, a lot, of candles in her apartment, is jolted out of her leather jacket when she suddenly sprouts the wounds of a stigmatic. Enter Father Kiernan (Gabriel Byrne), a scientist-turned-man of the cloth who zips around the world disproving apparent miracles like he's the Scully of the Vatican. Frankie channels Linda Blair while Kiernan furrows his brow, searches his soul, and becomes the first movie priest to actively use the Internet. Former music video director Rupert Wainwright (anyone remember Hammer's epic clip for *2 Legit 2 Quit?*) fills *Stigmata* with fucked-up lighting and garish image collages, revisiting the same motifs so often that Frankie's attacks become eye-rolling predictable. Duplicate the experience of *Stigmata* at home by re-watching famous scenes from *The Exorcist* and knocking yourself over the head with a shovel. Repeatedly. (1:42) *Century Plaza*, *Metreon*, *1000 Van Ness*, *UA Berkeley*. (Eddy)

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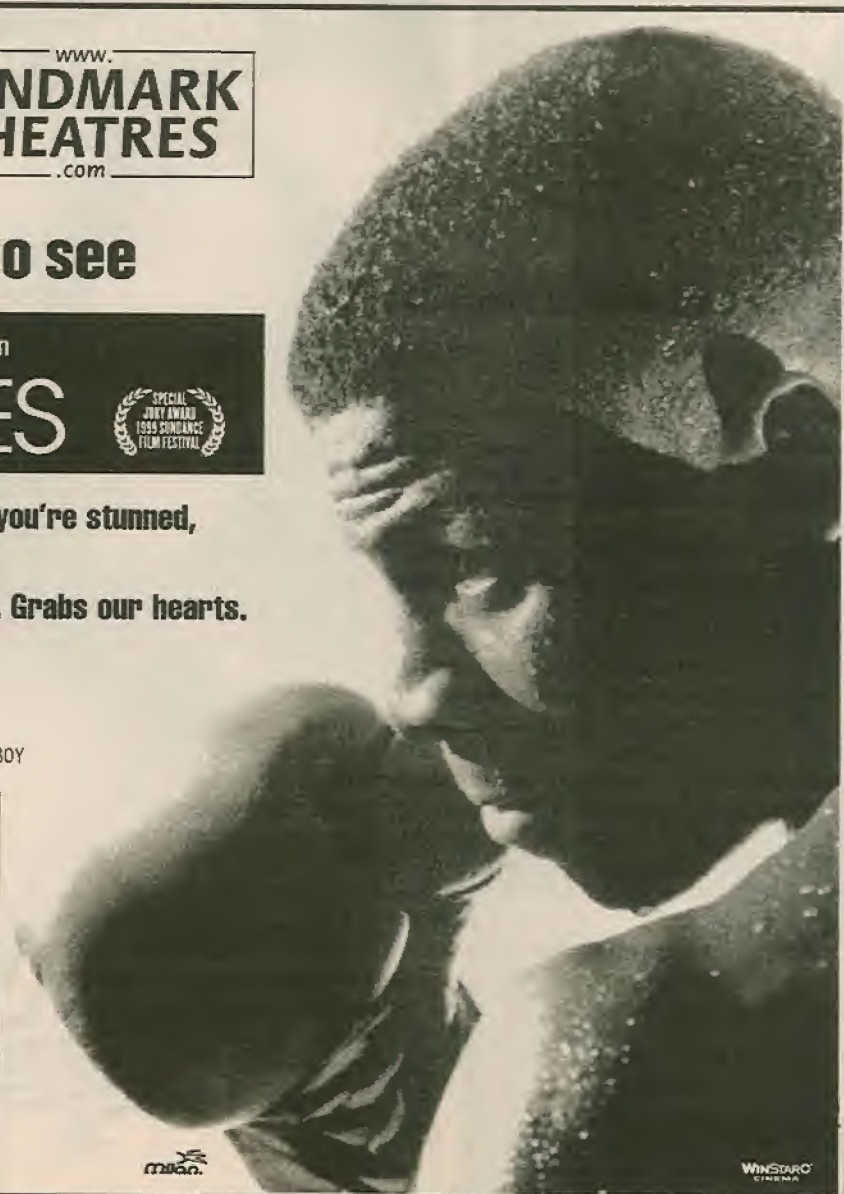
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Stir of Echoes Trouble starts for working-class Chicagoan Tom Witzky (Kevin Bacon) after he jokingly agrees to be hypnotized by his sister-in-law. Immediately Tom is plagued with horrifying, acid flashbacklike hallucinations (recalling, at times, Hitchcock's *Marnie* and an earlier Bacon film, *Flatliners*); soon he realizes his visions are connecting him to one specific ghost who's most definitely not resting in peace. As the movie progresses, it shifts from straight-on spook story to supernatural murder mystery — Tom becomes obsessed with finding out more about the ghost and, ultimately, her untimely end. *Echoes*, which was taken from a story by veteran *Twilight Zone* scribe Richard Matheson and directed by David Koepp, differs most significantly from *The Sixth Sense* on one specific point: while *Sense* concerns itself exclusively with human-ghost conflict, *Echoes* angles into a human-human final showdown. The film has more than enough freaky stuff to be considered "as scary as *The Sixth Sense*," but a few nagging loose ends particularly, an inadequately explored subplot involving the psychic abilities of Tom's young son prevent it from being wholly satisfying. (1:50) *Emery Bay, 1000 Van Ness.* (Eddy)

► **Sugar Town** The latest film from Alison Anders and Kurt Voss, *Sugar Town* is a satirical, unglorified portrait of the L.A. music scene after the grubs of the industry have picked all the saccharin insincerity away — a sort of behind-the-scenes look at aging rock stars and wanna-bes in which character collides with celebrity. Are we watching "Clive," an '80s has-been who still greets a handful of groupies outside his doorstep every morning, or is it just John Taylor with blond highlights? Is "Burt" the hippie-living, earnest musician trying to maintain the integrity of his marriage while on the road, or just John Doe with more

facial hair? Anders and Voss don't seem to want us to delineate the lines between actor and music icon. Why else fill the screen with former members of Spandau Ballet and Power Station? The film is half-jaded and half-endearment with its rock stars; it's an unfanged satire with some fun moments — Michael Des Barres has to face the reality that he's no longer the pretty-boy groupie magnet he used to be; a Liz Phair look-alike (Jade Gordon) back-stabs a neurotic production assistant (Ally Sheedy) in her quest to be the next Alanis Morissette. (1:33) *Opera Plaza.* (Lapid)

► **The 13th Warrior** There's an oddly indistinct, almost mumbled plot and a murky sense of climax in John McTiernan's *13th Warrior* — probably more the result of a misguided production than a stylistic marking, but it makes for an interesting movie nonetheless. The murkiness is reflected in the cinematography, which is almost all natural light and torches, despite all the big battles taking place at night or in caves. The darkness, like other oddities in this movie — the no-name cast (other than Antonio Banderas and a momentary Omar Sharif), the amazingly brief confrontations between good leader and bad leader, and manifold unresolved story lines — is either a bold gesture or just a mistake — in this case perhaps a way to hide that only 10 riders are standing in for 200. The *Seventh Samurai*-style plot is framed interestingly as an old Nordic saga, but unless you're familiar with Valhalla or "the Northmen," you'll be unsure just who these big dirty people are. Banderas, with an inexorably slipping accent, plays an Arabian storyteller who helps the "Northmen" fight off a horde of cannibals, but he is neither the hero nor the romantic lead. (1:43) *Kabuki.* (Johnson)

► **Three Kings** Aside from *Courage under Fire*, which visited the Gulf War only

in flashbacks, *Three Kings* is so far the only major motion picture to tackle the 1991 skirmish with Iraq. Four U.S. soldiers scuttle away from camp after the war ends to lift some stolen Kuwaiti gold stashed in a tiny Iraqi village — a plan complicated when they decide to help the town's surviving population, a destitute group of anti-Saddam Hussein rebels, escape the country. Director David Russell, working with bleached film to emphasize the desert landscape, successfully mixes gory action, oddball humor, and quirky camera work without being too Tarantino-esque. As soldiers who learn to stack humanity over greed, George Clooney, Mark Wahlburg, and Ice Cube work well beyond one-note stereotypes; however, scenes with a pushy journalist (Nora Dunn) are ill timed, and do we really need two redneck soldier characters? Though *Three Kings* is an entertaining film — and, intriguingly, harshly criticizes the United States for ditching anti-Saddam Iraqis after the war — its "uplifting" ending dusts aside any darker implications by lingering on the all-American heroism of Clooney's band of renegade soldiers. (1:51)

Alexandria, Century 8, Colma, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness, Presidio, Shattuck, Stonestown. (Eddy)

► **Xiu Xiu: The Sent-Down Girl** (1:39) *Four Star.*

rep picks

► **Hands on a Hard Body** The challenge facing 24 determined contenders is to be the last person left standing with at least one hand on the coveted prize — a gleaming, fully loaded Nissan pickup. This deceptively simple concept is behind the annual "Hands on a Hard Body" contest, which is the subject of S.R. Bindler's quietly observant documentary of the same name. Through interviews conducted prior to the contest, the viewer comes to know the competitors, who include an ex-Marine and a devout Christian who keeps spiritual music flowing through her Walkman. A former winner calls the annual event "a human drama," explaining that "it's more than just a contest, more than just winning a truck." Indeed, as the players begin to drop out, a strange kind of suspense begins to build, and the film succeeds in showing how the grueling task of standing still for more than three days can chip away at a healthy body and mind. By the end, eagerness and optimism have been replaced by bleary disorientation, and the film, which never condescends to its subjects, remains an entertaining and poignant study of the limits of physical and mental strength, deep in the heart of Texas. (1:37) *Red Vic.* (Eddy)

► **'Nervous Ken Shakes Up the Headlands'** We cannot fathom the sense of wonder that film must have provoked in the first moviegoers. No matter what computer-generated flourishes lay before us as technology changes

the face of film, we are too far gone from the garden of Lumiere to reclaim their cinematic innocence. Yet for close to 50 years Ken Jacobs has made films that attempt to give the viewer something close to what those early moviegoers had — a totally dif-

ferent perspective on how space and time relate to each other than we'd previously known. Leading off a series of performances and lectures in the Bay Area, this weekend at the Head-

Continued on page 126

"LUCIE AUBRAC' HAS IT ALL: A TENDER ROMANCE, ACUTE SUSPENSE, TERRIFIC ACTING."

— Kevin Thomas, LOS ANGELES TIMES

They took her homeland,
then her husband.

Her fight to save him
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"THE LIMEY" OPENS AT LANDMARK'S BRIDGE THEATRE ON OCTOBER 8TH

Ronin: The Prequel

By Patrick Macias

"Strike! Behead me!" "Not yet! Slash open your bowels." Nope, this isn't *Pillow Talk*. It's Masaki Kobayashi's 1962 film *Hara Kiri (Seppuku)* (Fri/8, Center for the Arts, 8 p.m.), a defiant critique of that supposedly most honorable of stoic samurai traditions. Set during the brutally enforced pax Romana of the Tokugawa shogunate, once proud warriors find themselves out of a job. Some decide to seek profit in a risky extortion scam, requesting permission to commit suicide on the grounds of a noble house and then getting paid to go away and do it somewhere else. So when grim Tatsuya Nakadai (*The Face of Another, The Human Tradition*) shows up at the Iyi stronghold saying he's looking for a place to die, you can't really blame the loyal retainers (among them future cult leader Tetsuro Tanba) for being skeptical of his intentions. Especially when they've just overseen the death of a cowardly ronin (Akira Ishihama) only days before. But Nakadai has a bigger agenda in mind: he aims to die, but also to get revenge on the whole hypocritical notion of "honor" that the Iyi give lip service to. Kobayashi, with just a pinch of post-*Rashomon* inspiration, masterfully times the suspense, carefully unveiling every dramatic revelation before letting it all explode in a free-for-all samurai bloodbath. A windswept sword duel in the long grass with Tanba would be another highlight if the whole thing weren't such an outright classic piece of work. Hell, it even won a special jury prize at Cannes, so there.

Spooky Halloween offerings are beginning to take over the Parkway Theater's Hong Kong Tuesdays. This week's *Faces of Horrid* (Tues/12, 6, 9 p.m.) is a three-story anthology film complete with haunted houses, wandering ghosts, and evil curses. Somebody say "boo!" already.

tiger on beat

film
calendar first runs, rep films,
& movie clock

Ongoing

From page 125

lands Center for the Arts and next week at PFA he screens films using his projection device called the Nervous System, which incorporates double film prints and a spinning propeller that change the way filmed images are perceived by the viewer. Using films from the early days of cinema, and new work that recontextualizes and alters primitive film, Jacobs changes the way we see films, and in doing so re-creates some of that wonder that characterized first films. A different Ken Jacobs program is presented this week at the Pacific Film Archive.

Headlands Center for the Arts. (Taylor) **Nightmare Alley** The 1947 classic film noir about a carny's quest for fame stars Tyrone Power and Joan Blondell. (1:51) *Roxie*.

Regret to Inform Local artist and first-time filmmaker Barbara Sonneborn refreshes the scope of the Vietnam War documentary by tying in gender with an ethnographic perspective. Sonneborn, who learned of her first husband's death in the war on her 24th birthday, enhances

archival footage with firsthand and once-removed accounts from American and Vietnamese women who lost husbands and loved ones in the war. As Sonneborn tells it, "it was the 'Vietnam War' to the Americans and the 'American War' to the Vietnamese." The documentary's catharsis lies in Sonneborn's first visit to the country where her husband died, and in tales related by women who share the same grief, aided in translation by the filmmaker's travel companion, Xuan Ngoc Evans, a South Vietnamese widow now living in the States. Sonneborn's personal vision casts an insidious, inescapable pall on the documentary, a shadow made more palpable through the viewpoint of her subjects. When an American woman discusses the effects of Agent Orange on her husband, who made it back but died of multiple cancers years later, it creates a striking metaphor linking her husband's physical ailment, as an indescribable pain that is felt "in the blood, everywhere," and the women's emotional one, as a war that "starts when it ends." (1:12) *UC Theatre.* (Lapid)

Yellow Submarine (1:30) *Oaks.* ♦

film
calendar rep clock
repertory theater schedules



Comin' atcha! NYC experimental filmmaker Ken Jacobs kicks off a Bay Area visit with two days of screenings using his 3-D projection device, the Nervous System, at the Headlands Center for the Arts. Another program is planned for the New PFA Theater. See Rep Picks.

Schedules are for Wed/6 through Tues/12 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. **Pépé le Moko** (Duvivier, 1960) *Tues, 7.*

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "The Video Activist Network Velorution '99," works celebrating bikes *Thurs, 8.* "Celebrity Doubles," music and film works *Sat, 8:30.*

CASTRO 429 Castro; 621-6120. \$4.50-6.50. "Max Ophuls: Moving Pictures": **Caught** (1949) *Wed, 1, 5, 9;* **Reckless Moment** (1949) *Wed, 3, 7;* **Le Plaisir** (1952) *Thurs, 7;* **La Ronde** (1950) *Thurs, 9.* "Spike and Mike's Sick and Twisted Festival of Animation," short animated films *Fri/8-Thurs/14, 7, 9:30 (also Fri-Sat, midnight; Sat-Sun, 2, 4:30).*

CHINESE CULTURE CENTER 750 Kearny; 986-1822. \$5-10. **Good Fortune: Families with Chinese Children Share Their Stories** (Merwin), followed by panel discussion *Sat, 6.* **COLE HALL CINEMA** UCSF, 513 Parnassus, Medical Sciences Bldg; 476-6932. \$2-3.50. **Tarzan** (Buck and Lima, 1999) *Thurs, 5:45, 7:30; Fri, 6, 8.* **EL RIO** 3158 Mission; 282-3325. \$5. "The Traveling Film Series": "Short 'n' Bittersweet," selected short films *Tues, dusk (7-8pm).*

ISTITUTO ITALIANO DI CULTURA 425 Washington; 788-7142. \$2, free for members. **Aprile** (Moretti, 1998) *Tues, 6.*

JAPAN INFORMATION CENTER 50 Fremont, Ste. 2200; 777-3533. Call

for prices. • **The Crane Man of Kushiro** and **The Art of Karate** *Wed, noon.*

KABUKI 8 Post/Fillmore; 921-5007. \$10-12. **Old Man River** (Holzman) followed by Q&A with writer-performer Cynthia Gates Fujikawa and the director *Thurs, 7.*

METROPOLITAN COMMUNITY CHURCH 150 Eureka; 865-2743. Free. **All God's Children** (Rhue) *Mon, 7.* **Hermaphrodites Speak!** *Tues, 7.*

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Some of These Stories Are True," ongoing: **The Machine That Killed Bad People** (Fagin, 1989) *Wed, 8:45.* "Keisuke Kinoshita," through Oct 29: **Carmen's Pure Love** (1952) *Fri, 7;* **A Japanese Tragedy** (1953) *Fri, 9.* "Max Ophuls: Moving Pictures": **Lola Montès** (1955) *Sat, 7; Sun, 5:30;* **La Ronde** (1950) *Sat, 9:10.* "Third World Cinema," ongoing: **The Gypsies of Svinia** (Paskievich, 1998) *Mon, 7.* "The Nervous System Performances of Ken Jacobs," film, video, and audio performance pieces, through Oct 14: **From Muybridge to Brooklyn Bridge** *Tues, 7:30.*

PARAMOUNT THEATER 2025 Broadway, Oakl; (510) 465-6400. \$5. **The Wizard of Oz** (Baum, 1939) *Sat, 8.* **PARKWAY** 1834 Park, Oakl; (510) 814-2400. \$5. **The Rocky Horror Picture Show** (Sharman, 1975) *Sat, midnight.*

RAFAEL FILM CENTER 1118 Fourth St., San Rafael; (415) 454-1222. \$4.50-7. **Bedrooms and Hallways** (Troche, 1998) *Wed, 9:05.* **Buena Vista Social Club** (Wenders, 1999)

Wed-Thurs, 7:10, 9:20. **The King of Masks** (Tianming, 1997) *Wed-Thurs, 6:45 (also Thurs, 9).* **Now and Then** (Glatter, 1995) *Wed-Thurs, 7:15, 9:15.* "Mill Valley Film Festival," *Thurs/7-Sun/17.* See First Runs. **RANDALL MUSEUM** 155 Museum Way; 864-2026. Free. **The Ascent** (Shepitko, 1971) *7.*

RED VIC 1727 Haight; 668-3994. \$3-6.50. **Hands on a Hard Body** (Bindler, 1998) *Wed-Thurs, 7:15, 9:25 (also Wed, 2).* **Run Lola Run** (Tykwer, 1998) *Fri-Mon, 7:15, 9:15 (also Sat-Sun, 2, 4).* **American Pie** (Weitz, 1999) *Tues, 7:15, 9:20.*

ROXIE 3117 16th St.; 863-1087. \$3-6.50. • **The Gay Desperado** (Mamoulion, 1936) *Wed, 1:40, 4:50, 8 and Moonlight and Pretzels* (Freund, 1933) *Wed, 3:20, 6:30, 9:35.* "Tiki Film Festival," Polynesian films *Thurs, 7, 9:30.* **Nightmare Alley** (Goulding, 1947) *Fri-Tues, 7, 9:30 (also Sat-Sun, 2, 4:30).* "Stanford University Masters Program," documentary film and video works *Sat-Sun, 11:30a.*

SAN FRANCISCO CINEMATHEQUE Headlands Center for the Arts, East Wing, Ft. Barry, Bldg. 944, Sausalito; (415) 558-8129. \$5-7. "Nervous Ken Shakes Up the Headlands," film, video, and audio performance pieces *Sat, 8; Sun, 4.*

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin; 557-4515. Free. "Horror Classics," through Oct 28: **Dr. Jekyll and Mr. Hyde** (March, 1932) *Thurs, noon.*

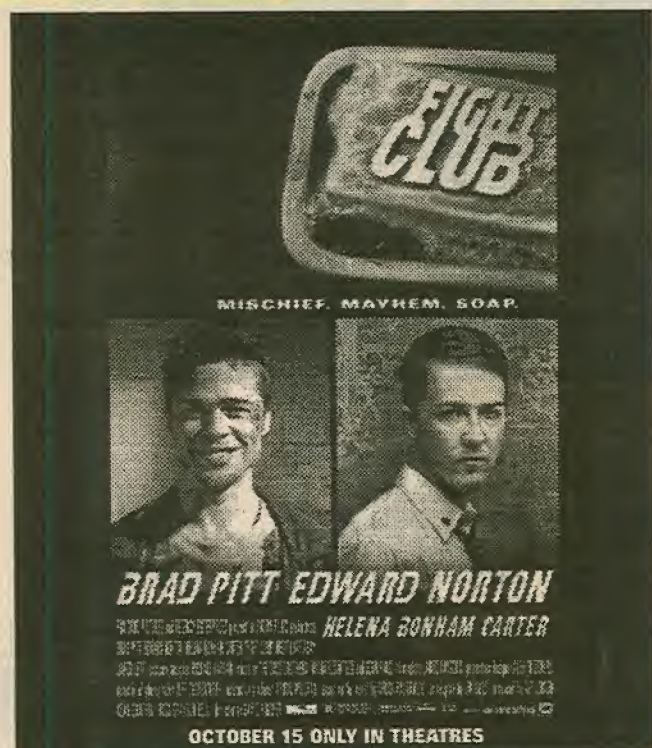
UC THEATRE 2036 University, Berk; (510) 843-6267. \$4-6.50. • **Magnificent Obsession** (Sirk, 1954) *Wed, 7:20 and Imitation of Life* (Sirk, 1959) *Wed, 5, 9:30.* **Regret to Inform** (Sonneborn, 1998) *Thurs, 7, 9:30; Fri-Sun, 5:15, 7, 9 (also Sat-Sun, 1:45, 3:30).* Benefit show *Thurs, 7, \$10, director in person.* • **Hideous Kinky** (MacKinnon, 1998) *Mon, 7:15 and Besieged* (Bertolucci, 1998) *Mon, 5:25, 9:15.* **The Last Cigarette** (Keraudren and Rafferty, 1999) *Tues, 5:30, 7:30, 9:30.*

WEREPAD 2430 Third St.; 824-7334. \$5 donation. **The Student Nurses** (Rothman, 1970) *Fri, 10:30.* • **Black like Me** (Lerner, 1964) and **Black Gunn** (Hartford-Davis, 1972) *Fri, 10:30.*

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Sonic Visions," through Nov 7: **Half Japanese: The Band That Would Be King** (Feuerzeig, 1993) *Tues-Wed, noon, 2:05, 4:15;* **Sonic Acts: From Stockhausen to Squarepusher** (Os-kamp and Scheffer, 1998) *Thurs-Fri, noon, 2:05, 4:15;* **Instrument: Ten Years with the Band Fugazi** (Cohen, 1998) *Sat-Sun, noon, 2:05, 4:15.* **Who's Going to Pay for These Donuts Anyway** (Tanaka, 1992) *Wed, 8.* "Outlaw Masters of Japanese Film," through Oct 29: **Hara Kiri** (Seppuku) (Kobayashi, 1962) *Fri, 8.* **ZEUM** 221 Fourth St.; 777-2800. Free. **The Haunting** (Wise, 1963) *Fri, 8; Sat, 1.* *Sat show free with admission.* ♦



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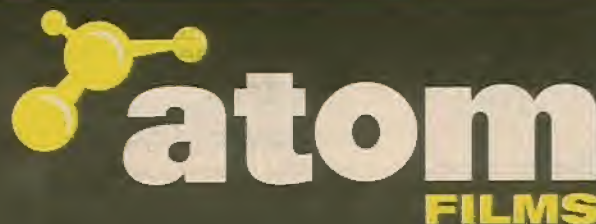
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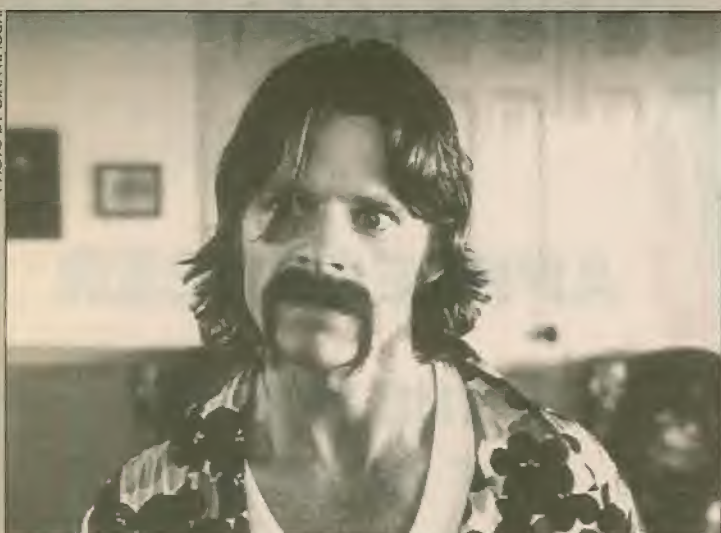
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PHOTO BY DINA KHOURI



A gay old time: Steve Zahn turns in an admirable comedic performance as one-half of a faux gay couple.

Happy, Texas

Lone star lunacy

Filmmakers sure do love setting pictures in places like Happy, Texas. Director and cowriter Mark Illsley's "town without a frown" offers little in the way of urban reality, but it does boast undersexed locals, low-security banks, flaming batons, and kooky episodes involving rabbits. The tiny burg lurks off some dusty back highway, and everyone there seems to be just waiting for something to happen. Of course, since we're talking comedy here, the arrival of a couple of straight escaped convicts impersonating a couple of gay beauty pageant planners turns out to be exactly what Happy needs. The shifty pair (Steve Zahn and Jeremy Northam) plot to

steal the town's harvest money and bolt, but their plans are soon complicated by the identities they've assumed. The lonely, foxy bank owner (Ally Walker) adopts Northam as a pal — "like a girlfriend!" — and Zahn (working a Fu Manchu mustache and slow wits) gets sucked into feverish preparations for the all-important Miss Fresh Squeezed preteen beauty competition. Their faux gay relationship prevents the horny convicts from revealing their true natures until it's too late — and, of course, their true natures have changed from bad to good. Real gayness, however, does not go unexplored, as a quirky yet endearing subplot has the town sheriff, quietly played by William H. Macy, shyly exiting the closet when he develops a crush on Northam. Overall, the film's a nice little piece of work; Zahn's hilarious performance alone elevates *Happy, Texas* above most of the year's comedies so far. (Cheryl Eddy)

Show times run Wed/6-Tues/12 and are subject to change. Times in *italics* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 126, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♯ P Geary/18th Ave. 752-5100. *Call theater for shows and times.*
BALBOA 38th Ave./Balboa. 221-8184. • *Bowfinger* Wed-Thurs, 12:50, 4:20, 7:50; *The Muse* Wed-Thurs, 2:35, 6:05, 9:30. • *The Red Violin* Wed-Thurs, 1:05, 5:20, 9:35; Fri-Tues, 1, 5:15, 9:25; *The Thomas Crown Affair* Wed-Thurs, 3:20, 7:35; Fri-Tues, 3:15, 7:30. • *A Stir of Echoes* Fri-Tues, 1:15, 4:35, 7:35; *The Blair Witch Project* Fri-Tues, 3, 6:20, 9:40.
BRIDGE Geary/Blake. 352-0810. *The Blair Witch Project* Wed-Thurs, 5:30, 7:40, 9:50 (no 7:40 show Thurs). *The Limey* Fri-Tues, 12:45, 2:50, 5, 7:15, 9:35.

CENTURY PLAZA ♯ P So. San Francisco, Noor off El Camino. (650) 742-9200. *The Adventures of Elmo in Grouchland* Wed-Thurs, noon, 2, 4, 6, 8, 10; Fri-Tues, 11:40a, 1:30, 3:20, 5:10, 7. *American Beauty* 11:50a, 2:30, 5:10, 7:50, 10:30. *Blue Streak* Wed-Thurs, 12:30, 1:30, 2:45, 3:45, 5, 6, 7:15, 8:15, 10:30; Fri-Tues, 12:30, 2:45, 5, 7:15, 9:30. *Double Jeopardy* Wed-Thurs, noon, 1:10, 2:20, 3:30, 4:50, 5:50, 7:15, 8:05, 9:40, 10:20; Fri-Tues, noon, 1:10, 2:20, 3:30, 4:50, 5:50, 7:20, 8:05, 9:45, 10:20. *Drive Me Crazy* 12:15, 2:30, 4:50, 7:10, 9:35. *For Love of the Game* Wed-Thurs, 1, 4, 7, 9:55. *Random Hearts* Fri-Tues, 12:30, 1:15, 3:30, 4:15, 6:30, 7:15, 9:30, 10:15. *The Sixth Sense* 12:10, 2:35, 5, 7:20, 9:45. *Stigmata* Wed-Thurs, 12:30, 3, 5:30, 7:50, 10:05; Fri-Tues, 9:25. *A Stir of Echoes* Wed-Thurs, 9:30. *Superstar* Fri-Tues, noon, 2, 4, 6, 8, 10.
CINEMA 21 ♯ Chestnut/Steiner. 921-6720. *American Beauty* 11:45a, 2:20, 4:55, 7:35, 10:15.
CLAY ♯ Fillmore/Clay. 352-0810. *Romance* 12:10, 2:30, 4:50, 7:10, 9:30.
COLMA (METRO CENTER) ♯ P 280

Metro Center, Colma. (650) 994-2503. *Call theater for shows and times.*
CORONET & ♯ P Geary/Arguello. 752-4400. *Call theater for shows and times.*
EMBARCADERO CENTER CINEMA & ♯ P One Embarcadero Center, Promenade level. 352-0810. *Buena Vista Social Club* 12:10, 2:25, 4:45, 7:10, 9:30. *The Dinner Game* Wed-Thurs, noon, 2:10, 4:30, 7, 9:10; Fri-Tues, noon, 2:10, 4:30, 7:30, 9:45. *Earth* 12:20, 2:40, 4:55, 7:20, 9:40. *Guinevere* Wed-Thurs, 12:30, 2:50, 5:10, 7:40, 9:50; Fri-Tues, 12:30, 2:50, 5:10, 7:40, 10. *Lucie Aubrac* Fri-Tues, 1, 4:20, 7, 9:50. *Run Lola Run* Wed-Thurs, 1:15, 3:15, 5:15, 8, 10.
EMPIRE ♯ P West Portal/Vicente. 661-2539. *American Beauty* Fri-Tues, 11:30a, 2:20, 4:45, 7:30, 10. *Blue Streak* Wed-Thurs, 11:30a, 2:20, 4:30, 7, 9:20. *Double Jeopardy* Wed-Thurs, 12:20, 2:45, 5:15, 7:40, 9:55; Fri-Tues, noon, 2:30, 4:35, 7:15, 9:30. *Random Hearts* Fri-Tues, 11:45a, 3, 7, 9:45. *The Sixth Sense* Wed-Thurs, 11:45a, 2:30, 4:45, 7:15, 9:35.
FOUR STAR Clement/23rd Ave. 666-3488. *Better than Chocolate* Wed-Thurs, 1:55, 7:35; Fri-Tues, 9:45. *Now and Then: From Frosh to Seniors* Fri-Tues, 1:55, 5:40, 9:15. *Red River Valley* Wed-Thurs, 1:35, 5:30, 9:25; Fri-Tues, 11:45a, 3:40, 7:35. *Rosie* Wed-Thurs, noon, 5:40. *Running Out of Time* Sat, midnight. *The Source* Fri-Tues, noon, 3:45, 7:30. *The Truth about Jane and Sam* Wed-Thurs, 3:50, 9:30. *Xiu Xiu: The Sent-Down Girl* Wed-Thurs, 11:45a, 3:40, 7:35; Fri-Tues, 1:50, 5:45.
GALAXY & ♯ Sutter/Van Ness. 474-8700. *Call theater for shows and times.*
KABUKI 8 & ♯ P Post/Fillmore. 931-9800. *Call theater for times.* *The Adventures of Elmo in Grouchland* (starts Fri), *Blue Streak*, *Double Jeopardy*, *Drive Me Crazy* (starts Fri), *For Love of the Game*, *Jakob the Liar*, *Mystery*, *Alaska*, *The Sixth Sense*, *Stigmata* (Wed-Thurs), *A Stir of Echoes* (Wed-Thurs), *The 13th Warrior* (starts Fri).
LUMIERE & ♯ P California/Polk. 352-0810. *Finding North* Wed-Thurs, 5, 7:30, 9:50. *The Lovers on the Bridge* Fri-Tues, 4:15, 7, 9:40 (also Fri-Mon, 1:30). *The Minus Man* 4:45, 7:15, 9:45 (also Fri-Mon, 2:20). *Now and Then* Wed-Thurs, 5:10, 7:20, 9:35. *On the Ropes* Fri-Tues, 4:55, 7:10, 9:25 (also Fri-Mon, 12:50, 2:50).
METREON & Fourth St/Mission. 369-6200. *Call theater for times.* *The Adventures of Elmo in Grouchland* (Wed-Thurs), *American Beauty*, *Blue Streak*, *Double Jeopardy*, *Drive Me Crazy* (starts Fri), *For Love of the Game*, *Jakob the Liar*, *Mumford*, *Mystery*, *Alaska*, *Plunkett and Macleanne* (starts Fri), *The Sixth Sense*, *Stigmata*, *A Stir of Echoes* (Wed-Thurs), *The Thomas Crown Affair* (Wed-Thurs), *Three Kings* (starts Fri).
METRO Union/Webster. 931-1685. *Call theater for shows and times.*
1000 VAN NESS & ♯ P 1000 Van Ness. 931-9800. *Call theater for times.*

American Beauty, *Bowfinger* (Wed-Thurs), *The Adventures of Elmo in Grouchland*, *Dog Park* (Wed-Thurs), *Drive Me Crazy* (starts Fri), *For Love of the Game*, *The Iron Giant*, *Jakob the Liar*, *Mumford*, *Plunkett and Macleanne* (starts Fri), *Stigmata*, *A Stir of Echoes*, *The 13th Warrior* (Wed-Thurs), *The Thomas Crown Affair* (Wed-Thurs), *Three Kings* (starts Fri).
OPERA PLAZA & ♯ Van Ness/Golden Gate. 352-0810. *Bedrooms and Hallways* Wed-Thurs, Mon-Tues, 2:30, 5, 7:30; Fri-Sun, 1:30, 4:10, 7, 9:30. *Get Bruce* Wed-Thurs, Mon-Tues, 3, 5:20, 8; Fri-Sun, 2, 4:40, 7:30, 9:45. *Run Lola Run* Fri-Sun, 1:50, 4:30, 7:20, 9:40; Mon-Tues, 2:50, 5:15, 7:50. *Splendor* Wed-Thurs, 5:15. *Sugar Town* Wed-Thurs, Mon-Tues, 2:40, 5:10, 7:40; Fri-Sun, 1:40, 4:20, 7:10, 9:35. *trick* Wed-Thurs, 2:50, 7:50.
PRESIDIO ♯ Chestnut/Scott. 922-1318. *Three Kings* noon, 2:25, 4:50, 7:15, 9:40.
REGENCY ♯ P Sutter/Van Ness. 776-8054. *The Sixth Sense* 1:15, 3:30, 5:45, 8, 10:15.
ST. FRANCIS Market/Sixth St. 362-4822. *Call theater for shows and times.*
STONESTOWN & ♯ P 19th Ave./Winston. 221-8182. *Call theater for shows and times.*
VOGUE ♯ Sacramento/Presidio. 221-8183. *Call theater for shows and times.*
WORLD THEATER & Broadway/Columbus. 391-1393. *Call theater for shows and times.* *For Love of the Game* (starts Fri), *The Thomas Crown Affair* (Wed-Thurs).

Oakland

CENTURY 8 ♯ P 8201 Oakport, Oakl. 562-9990. *Call theater for shows and times.*
GRAND LAKE & ♯ P 3200 Grand, Oakl. 452-3556. *The Adventures of Elmo in Grouchland* Fri-Tues, 12:20, 2:15, 4:10, 6. *Blue Streak* 12:15, 2:30, 4:45, 7:15, 9:20. *Drive Me Crazy* Wed-Thurs, noon, 2, 4, 6, 8, 10; Fri-Tues, noon, 2, 4, 6:15, 8:15, 10. *Jakob the Liar* Wed-Thurs, 1:15, 4:15, 7:15, 9:15; Fri-Tues, 7:45. *Three Kings* 1, 3:45, 7, 9:30.
JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. *Blue Streak* noon, 2:25, 4:50, 7:20, 9:50. *Double Jeopardy* 11:35a, 12:05, 2:15, 2:45, 4:55, 5:25, 7:35, 8:05, 10:10, 10:40 (no 10:40 show Sun-Tues). *For Love of the Game* Wed-Thurs, 12:30, 3:45, 7, 10; Fri-Tues, 4, 9:45. *Mumford* Wed-Thurs, 5, 10:20. *Mystery*, *Alaska* Wed-Thurs, 11a, 1:50, 4:45, 7:40, 10:30; Fri-Tues, 1, 7. *Random Hearts* Fri-Tues, 1:30, 4:30, 7:30, 10:30. *The Sixth Sense* 11:30a, 2:10, 4:45, 7:15, 9:45 (no 7:15 show Sat). *Stigmata* Wed-Thurs, 11:20a, 1:50, 7:45. *Superstar* Fri-Tues, 12:30, 2:40, 4:50, 7:10, 9:30. *Three Kings* Wed-Thurs, 11:15a, 11:45a, 2, 2:30, 4:40, 5:15, 7:30, 8, 10:15, 10:45; Fri-Tues, 11:15a, 11:45a, 2, 2:30, 4:40, 5:15, 7:25, 8, 10:15, 10:45 (no 10:45 show Sun-Tues).

PARKWAY 1834 Park, Oakl. 814-2400. *Bowfinger* Wed-Thurs, 7, 9:45; Fri-Tues, 7. *Deep Blue Sea* Wed, 9; Fri-Tues, 9:45. *Faces of Horror* Tues, 6, 9. *I Was a Teenage Frankenstein* Thurs, 9. *The Iron Giant* Wed-Thurs, 6. *The Muse* Sat-Mon, 6 (also Sat, 3:30). *Mystery Men* Fri-Mon, 9. *Red Rain* Fri, 6; Sat-Sun, 3. *Rocky Horror Picture Show* Sat, midnight.
PIEDMONT ♯ Piedmont/41st St., Oakl. 843-3456. *Call theater for complete shows and times.* *American Beauty* Fri-Tues, 3:45, 7, 9:40 (also Fri-Sun, 1). *Plunkett and Macleanne* Fri-Tues, 2:45, 5:10, 7:30, 9:50 (also Fri-Sun, 12:30). *Romance* Fri-Tues, 3:15, 5:30, 7:45, 10 (also Fri-Sun, 12:55).

Berkeley Area

ACT I AND II ♯ P Center/Shattuck, Berk. 843-3456. *Call theater for complete shows and times.* *The Limey* Fri-Tues, 7:40, 9:50 (also Sat-Sun, 1:10, 3:20, 5:30). *Romance* Fri-Tues, 7:20, 9:30 (also Sat-Sun, 12:50, 3, 5:10).
ALBANY & ♯ 1115 Solano, Albany. 843-3456. *Call theater for complete shows and times.* *Earth* Fri-Sun, 6:50, 9:10 (also Sat-Sun, 2, 4:30); Mon-Tues, 5:50, 8:10. *Lucie Aubrac* Fri-Sun, 7, 9:35 (also Sat-Sun, 1:45, 4:20); Mon-Tues, 6, 8:35.
CALIFORNIA ♯ P Kittredge/Shattuck, Berk. 843-3456. *Call theater for complete shows and times.* *American Beauty* Fri-Tues, 1:10, 3:55, 7, 9:35. *American Pie* Fri-Tues, 3:15, 7:20. *The Blair Witch Project* Fri-Tues, 1:20, 5:20, 9:20. *Jakob the Liar* Fri-Tues, 1:30, 4:15, 6:45, 9:25.
ELMWOOD 2966 College, Berk. 649-0530. *Call theater for shows and times.*
EMERY BAY & ♯ P 6330 Christie, Emeryville. 420-0107. *Call theater for shows and times.*
OAKS & ♯ 1875 Solano, Berk. 526-1836. *American Beauty* Fri-Tues, 7, 9:35 (also Sat-Mon, 1, 4). *For Love of the Game* Fri-Tues, 6, 8:40 (also Sat-Mon, 12:15, 3:15). *Jakob the Liar* Wed-Thurs, 7, 9:30. *Random Hearts* Fri-Tues, 6:30, 9:15 (also Sat-Mon, 12:30, 3:30). *Yellow Submarine* Wed-Thurs, 6, 8, 10.
ORINDA & ♯ 4 Orinda Theater Square, Orinda. 254-9060. *Call theater for shows and times.*
SHATTUCK CINEMAS & ♯ 2230 Shattuck, Berk. 843-3456. *Call theater for complete shows and times.* *The Adventures of Elmo in Grouchland* Fri-Tues, 12:20, 2:10, 4:10, 6:10, 8:10, 9:55. *Black Cat*, *White Cat* Fri-Tues, 3:30, 9:25. *Buena Vista Social Club* Fri-Tues, 12:35, 2:55, 5:20, 7:45, 10:05. *The Dinner Game* Fri-Tues, 1:05, 3:05, 5:05, 7:05, 9:05. *For Love of the Game* Fri-Tues, 12:30, 6:30. *Guinevere* Fri-Tues, 12:30, 2:50, 5:15, 7:35, 10. *The Minus Man* Fri-Tues, 1:30, 4:30, 7:05, 9:35. *Mumford* Fri-Tues, noon, 2:30, 5, 7:25, 9:50 (no 7:25 show Sat). *Mystery*, *Alaska* Fri-Tues, 1:30, 4:15, 7, 9:40. *Run Lola Run* Fri-Tues, 2, 4, 6, 8, 10:15. *Three Kings* Fri-Tues, 12:10, 2:40, 5:10, 7:40, 10:10.
UA BERKELEY ♯ 2274 Shattuck, Berk. 843-1487. *Call theater for shows and times.* ♦

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Sierra Club, a leading national environmental organization, is seeking an individual w/admin experience to provide assistance to its national Environmental Law Program. Requires: College degree; ability to work well with a diverse group; excellent computer, detail oriented, solid writing & analytical skills. \$26,500/year + benefits. Position ends 12/15/2000, with possibility of renewal. Cover letter and resume to: Sierra Club-HRD, AA/LAW, 85 Second St., SF, CA 94105. Sierra Club is committed to workforce diversity. www.sierracub.org/jobs

ADMIN

Blowfish, the coolest mail-order sex products company in the world, is seeking a smart, motivated, detail-oriented, sex positive person to do assorted admin assistant work, including bookkeeping (we'll train you if you don't already bookkeep). Benefits (medical, dental, optical): excellent employee discount; fun, flexible office. Computer experience/comfort required. Send resume to: Blowfish, PO Box 411290, SF CA 94141-1290, or fax: 415-252-4349, or email blowfish@blowfish.com. No phone calls.

Admin.

Stormy Leather, a manufacturer of women's erotic leather clothing and toys, seeks fully experienced, self motivated administrative assistant. Position requires good organizational, multi-tasking and communication skills. Must be proficient in Excel and Word. Diverse team environment, with excellent benefits. Fax Christine 415-626-4134.

Administrative

Import/Export

Established 50 year old SF import/export company looking for office manager. Work closely with vendors, run the office, light bookkeeping, client contact, and customer service. Small casual SOMA environment with lots of room for advancement.

Concepts Staffing Solutions
415-995-9858



Administrative

Executive Asst. for consulting company in SF. M/S Office and professional phone manner required. \$38-41k + great benefits.

HR Assistant - Assist in HR department for a great internet company. Must have strong Word & Excel. Temp-to-hire \$28-29k.

J. Boragine Associates

A Full Service
Staffing Agency
415-433-1143 or
Fax: 433-6848

The Guardian is located in the Mission District at 520 Hampshire St., SF 94110. Our cross streets are Marina and 18th and we're parallel to Bryant and Potrero.

Administrative
Assistant

We have an immediate opening for an Administrative Assistant. The ideal candidate is well organized, detail oriented, and a self-starter. The person will support both the Promotion Department and Office of the Publisher. Responsibilities include maintaining an extensive filing system, large volumes of photocopying and mailings, heavy phones and special projects. Must be willing to work evenings and weekends. Interested persons please fax resume and cover letter to (415)437-3960 or e-mail charlotte.harper@sfbg.com (text only, no attachments) or send to AAPP/HR, 520 Hampshire St., SF CA 94110. No phone calls please. EOE.



Adventurous, fun, wheelchair guy with a van seeks big-hearted physically strong easy to get along with person. Seeks travel companion for vacations or weekend trips with van. Someone who knows how to enjoy life and who is spontaneous and very outgoing. 510-665-9691.

Advertising Sales
French language magazine serving the Bay Area. Good social skills, French speaking is plus but not necessary. Base, hourly + commissions. Call Alicia @ 415-751-0994.

Artists Wanted

Earthart Jewelry
Seeks beautifully handmade unique natural gem jewelry/gifts. Call 650-286-7423.

Artists, Designers

Gallery of Jewels
is looking to show work by local artists who design and handmade jewelry and accessories. Call for appointment. 415-771-5099. http://www.galleryofjewels.com

Attendant

for disabled transgender. 20+ hours weekly. Duties: driving, errands, appointments, cleaning. 510-841-3330 or BerkeleyM@aol.com

Audio Visual

AMERICAN AUDIO
VISUAL CENTER

AAVC seeks to immediately fill several positions. PT/FT, temporary and permanent, in its SF Hotels and support divisions: Assistant Director of AV Services, AV Technician, FT Business Center Admin. Asst., Asst. Warehouse Manager and Warehouse Technician/Driver.

Ideal candidates for all positions will have previous experience, excellent client skills, enthusiasm, positive attitude, and a willingness to grow as AAVC grows. AAVC offers excellent salary and benefits and advancement opportunities. To apply, fax cover letter and resume to Mark F. Wisner at 415-896-2805.

BARISTA

Needed for busy espresso bar. P/T or F/T. 2-7PM M-F. Sat. 6:30A/2:30P. Flexible. Great for college student. 510-265-1600 or 415-357-1514. 301 Arkansas @ 18th.

Bike Messengers

DMS, San Francisco's largest bike messenger company is currently hiring. The ideal applicant will have above average communication skills and the ability to work as part of a team. Experience is preferred but is not a prerequisite. Applicants need a bicycle, helmet and lock. Our messengers average \$100 a day and we offer the following benefits: Medical, Dental, 401(k). Phone Chris Neal on 415-522-6480.

Bike Messengers

GREAT OUTDOOR JOB! F/T. Immediate Openings. \$7.75/hr to start + benefits. 1-800-411-4473 Extension 121.

Are you earning \$10-\$12/hr. yet?

Seeking a great employment opportunity?
100+ Data Entry and Customer Service
positions in E-Commerce available in Oak/ S.F.

Call Nicole or James at (415) 397-3201,
or fax resume (415) 397-3230

BankStaff
STAFFING
MATRIX

Tellers	Admin. Assistants
New Accounts	General Office
Loan Clerks	Customer Service
Wire Clerks	Data Entry
Loan Processors	Secretary
Teleservices	A/P - A/R
MSR Clerks	Internet Processors
Credit Union Positions	Technical Positions

Long-Term • Temp to Hire • Direct Hire
No Fees

1-800-273-2073

Fax: 415-392-4543

K•E•Y Resources, Inc.

International Airline
Company Needs Clerks.

Swing Shift 3-11pm. 6 positions available. \$11/hour to start. Paid bonuses. General office/clerical. Requirements: Eager to learn, attention to detail, light customer service, reliable. Training provided. Immediate Start.

Tel: 415-394-0980

Fax: 415-394-0990

pathways

ADMIN ASSISTANT/RECEP

\$30K

Small firm, Answer Phones, Order Supplies,
Assist Office Manager

Call 415-391-2060

Fax 415-391-6118

email: pathways@pathwayspersonnel.com
120 Montgomery Street - Suite 820
San Francisco CA 94104
Employer Retained - Locally Owned



The Small Agency
with BIG results.

Executive Assistant Training Program

Excellent entry level opportunity to be part of executive support team. Energetic self-starter, willing to train to become an executive assistant by working closely with professionals. Assist executive assistant and president of prestigious, progressive San Francisco bank. Excellent salary, benefits & great working environment. Use your positive attitude, professionalism and aptitude for numbers to jump start your career.

Concepts Staffing Solutions
415-995-9858

WE PLACE PEOPLE FIRST!

Administrative • Reception
Customer Service • Accounting
Inside Sales & More!

We place temps, temp-to-hire, & direct hire throughout the Bay Area!

TOP
PICK

INSIDE SALES & SALES MANAGERS: Minimum 2 year
experience, degree preferred. \$30-\$40K salary
plus commission and excellent benefits.



Crossroads
STAFFING SERVICES

ACT NOW!

Call 650-574-6800 Fax 650-574-7135
email: joey@crossroads-staffing.com

EMPLOYMENT

bookstore
Stacey's Bookstore
 FT/PT. Bookselling exp. preferred; retailing exp. a must. Openings in receiving & sales floor. Competitive wage and benefits. Bring, mail, or fax resume to Stacey's Bookstore, 581 Market St., SF, 94105. Fax: 415-777-5017

Bookstore
 Alexander Book Company looking for full-time staff person, Monday thru Friday, 9-5. Drop resumes off at 50 Second St., SF or Fax 415-495-3695

Cafe Du Nord
 seeks entertainment and advertising coordinator; creative, energetic person with office skills and knowledge of current SF nightclub scene.

Classified Sales Account Executives
 The San Francisco Bay Guardian is looking for seasoned full time telesales professionals with experience in selling and managing classified accounts. The successful candidate enjoys building customer relationships through creating advertising solutions. We are looking for customer service oriented individuals with strong verbal skills, absolute accuracy and attention to detail. If you get excited about working with a team of individuals that strive to exceed sales goals through aggressive outbound calling efforts and creative sales initiatives this may be the opportunity for you.

We offer a comprehensive training program, a competitive salary plus commission and bonus programs. Qualified candidates should fax or mail their resume to Attn.: CSE/HR, 520 Hampshire St., San Francisco, CA 94110. Fax: 415-437-3960. E-mail (text only please) to charlotte_harper@sfbg.com

Classified Advertising Manager

The San Francisco Bay Guardian is seeking a Classified Advertising Manager (CAM). Responsibilities include leading a team of motivated sales driven account executives and support employees, providing state-of-the-art training and creating customer focused advertising solutions. The successful CAM must be customer service driven, have 5 to 7 years sales management experience in a highly competitive sales environment. Excellent verbal and written skills a must. If you are creative and knowledgeable of the classified or telemarketing sales environment we would like to hear from you. SFBG provides a challenging, and exciting work environment, along with competitive pay & good benefits. Fax resume with a cover letter to HRD, Attn: CAM, 415-437-3960 or mail to 520 Hampshire, San Francisco, 94110. Email (text only please) to charlotte_harper@sfbg.com EOE. No calls please.

GUARDIAN

Clerical
 Swing shift for major international airline. \$11/hour to start. Call Today, Start Tomorrow!
 Key Resources
 Tel: 415-394-0980
 Fax: 415-394-0990

Computer Work - Basic
 Data entry/processing. Flexible hours, 23-76K yearly. 1-800-272-9471 ext.4935
 Fax your ad to the Bay Guardian, 24 hours a day. 415-621-2016.

Construction
Shop Crew/Installer
 Learn Valuable Trade. Custom closet/cabinets. Excellent pay/benefits. Growth opportunity. Clean DMV. Apply at 622 Lindero St., San Rafael. Fax resume 415-456-8987. Call 415-456-8988

Crew Leader/Supervisor
 F/T. Great bene's, work with Non-profit organization. Construction or Landscaping experience required. Work with at-risk youth, projects all Over SF. 415-348-1212

Hhi
 Hired Hands, Inc.
 Fax resume, 415-538-1760
 Customer Service/Sales

SpringStreet

Are you upbeat, personable, and enjoy working with people? SpringStreet is currently looking for customer service/sales associates. SpringStreet is a rental listing agency that provides information on vacant units and share rentals in SF. We are looking for detail-oriented individuals who can thrive in a fast-paced environment that involves heavy client contact. Computer experience a plus. We offer a competitive hourly wage and fun team environment. If interested, please fax your resume to: SpringStreet, Attn: Ashley Woodworth, fax 415-771-3366, phone 415-771-0447.

Make The Scene
 Art Scene is the place to transform your art/performing arts activity into an event. For rates call 415-255-7600/ 510-834-7600.

Customer Service/Sales

METRO RENT

is currently seeking customer service/sales reps who thrive in a fast-paced, friendly, casual small-office environment. People skills, sales experience & computer proficiency req'd. Visit us at www.metrorent.com; fax resume & cover letter to 415-447-1479 if you like what you see. Competitive hourly wage & bene's. Call 415-563-7368 x 299 for info.

CUSTOMER SERVICE
 Enter the World of customer service.com

Busy catalog company has several long term positions avail. through the Holiday Season. 40 hours per week, flex schedules.

*Supervisor up to \$15/hr.
 *Internet CSR's up to \$12/hr.
 *Call Center CSR's \$9.50/hr.
 Internet Direct Hire
 Opportunities Galore!
 Apply today StaffBridge
 Call 415-274-8999
 Fax: 415-274-8990
 email: kwhittaker@StaffBridgeinc.com

You saw it
 In the Bay Guardian!

Guardian Readers Are On The Move

in groups, couples, and as individuals; renting, leasing and buying; in San Francisco and all around the Bay Area. Can your business help? For advertising information and rates, call 415-255-7600 or 510-834-7600.

You saw it
 In the Bay Guardian!

DELIVERY Drivers

Earn competitive pay and benefits, including medical/dental/vision, life insurance, paid time off and stock options.

DELIVERY DRIVERS

Qualifications: Excellent driving record, strong communication and organizational skills required. Willing to work mornings and weekends and neat appearance is important. Although we provide the vans, you might need your own transportation during early morning hours. Apply in person at the San Francisco Central Kitchen at 255 Mendall St. San Francisco. Fax 415 282-3140 or Email Scotts@Briazz.com or call Scott Sachs 415-282-2869 more information.

BRIAZZ

DOSA
 We have an immediate opening for a FT sales associate. We offer a competitive salary, commission plus benefits. Must be mature and detail oriented. Fax resume to 415-931-8074 attn: Karen, or apply in person. 2063 Union St.

EDUCATION
 Full time one-on-one literacy tutor position available immediately. Serve with AmeriCorps in Oakland Public Schools. All training provided. \$5.75/hr. plus medical benefits, childcare, \$4,725 education award at the end of 11 mo. Call for application. East Bay Conservation Corps/AmeriCorps. 510-208-6138.

Executive Director
 for non-profit. 20Hrs.wk. - \$16-20. D.O.E. + Bnfs. Word & Excel. Resume & Ref by 10/18/99 Southwest Community Corp. 446 Randolph St., SF CA 94132

FUN!

Promotions for tobacco product in bars/clubs paying \$14/hr. +21. drug test, call 714-969-9041 or fax res. 714-374-9711.

Graphic Design.

Oakland based non-profit educational publisher seeks FT production artist/designer for books, elementary school material, brochures, ads. Experience in print production, Quark, Illustrator, Photoshop, MS Word, PageMaker. Must have excellent communication, conceptual, troubleshooting skills. Salary depends on qualifications and job description. Level 1, \$37,100; Level 2 \$41,800; Level 3 \$47,100. Excellent benefits package. For full job description see www.devstu.org.

Grocery

THE REAL FOOD COMPANY

Real Food Company is seeking individuals with interest in organic food. Good company, good benefits: Vth/HABA Mgr. - Experience nec. Fax resume 415-564-4882 and/or 415-673-1787. Cashier/Closing clerk - Call or apply in pers. 3939 24th St. 415-282-9500, Ron/Dave. Cashier - Call or apply in pers. 3060 Fillmore St., 415-567-6900 Will or Joe.

GYMNASTICS POSITION
 PT openings. Looking for motivated/enthusiastic/knowledgeable coaches to work in our growing preschool/non-competitive class programs. Seeking child centered/caring/high energy individuals. Our gym is dedicated to making gymnastics fun/progressive at every level. Please respond to: AcroSports, 639 Frederick St. SF 94117 or call 415-665-2276. E-mail: acrospts@sirius.com.

HOUSECLEANERS JOIN THE FORCE

the Bay Area's leading professional Cleaning force needs full & part-timers. We train. No car or experience required. Earn \$7.75-\$10/hr + bonuses + tips. Must have a phone & speak English. No janitorial. East Bay - San Francisco - Marin. Call 415-392-3222.

Immediate openings for 2-3 non-asian girls age 18-25. Dance with Japanese men in South Japan. Job lasts about 2 months. Good pay, free trip, free room & board. No nudity or sex. otherworldrecord@hotmail.com

Immediate job opening: Small punk rock record distributor looking for website maintenance/proofreader with other duties. Mac/PC. Exciting music developments. Casual atmosphere. Full time. (37.5 hrs/wk) \$2050.00 mo plus benefits and profits and profit share. Send resume to ruth@mordamrecords.com

Intelligent, adventurous, disabled man seeks conscious, compassionate, spiritual, roommate/attendant with a big heart and high self-esteem and who is on a spiritual path. No smoking, no drugs or alcohol and preferably someone who likes to go traveling who can drive a van. (510) 665-9691

INTERVIEWERS

Progressive social research co. downtown SF seeks FT/PT telephone interviewers to conduct health related surveys. Good phone skills. \$7.50-9/hr to start. NO SELLING. Close to BART & Muni. Call Kim 415-495-6692, 9-5, M-F

Hostelling International
 SF downtown, seeking front desk clerk, 32+ hrs, good bene's, \$8/hr to start. Apply in person, 312 Mason St.

Inventory - Stock

mike san francisco, a home furnishing store, is looking to hire P/T and or F/T Inventory/Delivery help. \$10/Hr start. Good driving record essential. Some heavy lifting (50lbs). Retail experience a plus, but not necessary. Duties will include receiving and delivery of store merchandise. General office/store maintenance. Very flexible and friendly environment. If interested please Fax letter/resume: 415-575-1789 or email: cbeller@pacbell.net or pick up application at our store location: mike san francisco, 2142 Fillmore Street (@Sacramento Street)

Locker Room Attendant
 Men Only. M-F, 3-6pm or Mondays from 7am-3:30pm. weekend shifts available. Hourly wage, benefits and free membership. Contact Gary at 415-885-0260

MAIL/REPROGRAPHICS CLERK & SUPERVISOR

Handle shipping and receiving using Federal Express, UPS and USPS equipment and procedures. Sort and deliver incoming mail. Operate Canon high-volume copiers and miscellaneous equipment for the Reprographics Department. Maintain all office copy machines and monitor supplies. Individual should be able to lift 50 pounds and work well under pressure.

The Sharper Image
 Recruiting Manager
 650 Davis Street
 San Francisco, CA 94111
 Fax to: 415-445-1588.
 or email us at jobs@sharperimage.com.

THE SHARPER IMAGE

MESSAGE NEEDED
 By impaired adult at his S.F. home. \$50/session. Please call 415-563-5533

Music Retail
 At Borders Books & Music Music knowledge/retail experience a plus. 415-399-1633 x 331.

MYSTERY SHOPPERS-P/T
 people needed to evaluate customer service in businesses. Payment for filling out surveys describing your shopping experience. Need reliable transportation, flexible hours & good grammar. Fax name, address, phone, & brief work history to 1-888-816-1000 or apply on our website: http://www.genesisgrp.com

OFFICE ASSISTANT
 PT person providing administrative/clerical support for gymnastic/acrobatic/circus school. Excellent phone/organizational/computer skills; positive attitude. Strong Mac skills. Ability to handle multiple tasks efficiently, have excellent verbal/written skills. Gymnastics experience a plus. Resume to: AcroSports, 639 Frederick St. SF 94117. Fax: 415-566-0102. E-mail: acrospts@sirius.com

PART TIME JOBS
 Delivery/Customer Serv. Delivery, your car. 4-6pm, SF only. \$10/hr + fuel allow. Cust. Service, 5-8:30pm, \$10/hr. Barb. 415-642-7700 x104.

Photo Lab Tech
 Looking for E-6 technicians. Organization/Attn. to detail a must. Will train. FT, 2pm - 10pm. Great benefits/upbeat work environment. Fax resume 415-905-8533.

PLANT & GARDEN
 Store hiring self-motivated. Outgoing retail exp. prfrd. Plant & People friendly. 2215 Market/Sanchez T-F 11-6pm

Plantscape Tech
 S.F. & East Bay. FT/PT. Experience & car preferred 510-654-3600

Political Organizer
 Help empower low-income communities through grassroots political action. People of color, bilingual persons encouraged. San Jose, Oakland, Amy: 510-436-5690

Production Manager Assist.
 For a home accessory manufacturing business. Fun work environment. Call Andrea, 415-565-0662

Taylor Grey INC.

Temp, Temp to Hire, & Permanent Employment Opportunities

Administrative Assistants
 Executive Assistants
 Receptionists
 Customer Service Reps
 Accounting Clerks: A/P, A/R, GL

MS Word, Excel, Powerpoint

Advertising, Consulting, Financial, Publishing, Non-Profit

Phone: 415-882-9866
By Appointment Only

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CAM

CLASSIFIED Advertising Manager

The San Francisco Bay Guardian is seeking a Classified Advertising Manager (CAM). Responsibilities include leading a team of motivated sales driven account executives and support employees, providing state-of-the-art training and creating customer focused advertising solutions. The successful CAM must be customer service driven, have 5 to 7 years sales management experience in a highly competitive sales environment. Excellent verbal and written skills a must. If you are creative and knowledgeable of the classified or telemarketing sales environment we would like to hear from you. SFBG provides a challenging, and exciting work environment, along with competitive pay & good benefits.

Fax resume with a cover letter to HRD, Attn: CAM, 415.437.3960 or mail to: 520 Hampshire, San Francisco, 94110. Email (text only please) to charlotte_harper@sfbg.com EOE. No calls please.

Cafe Oh La La!

NOW HIRING

All shifts full & part time
 Competitive pay
 & benefits
 Apply in person @
 Oh La La! 865 Market,
 San Francisco Center or
 fax resume to
(415) 357-0101

Warehouse GREAT PART-TIME JOBS!

RPS, Inc., has openings for men and women to sort, route and load packages, load and unload trucks and trailers in our San Francisco and Oakland terminals; M - F, 2:00am - 7:30am or 5pm - 10pm.

- Part-time available shifts
- Hours to fit your school schedule
- Tuition assistance after 30 days
- \$.50/hr. salary increase after 90 days

Qualified candidates should apply in person, Monday - Friday, 10am - 4pm at: 222 Littlefield Ave., So. San Francisco, CA or 725 85th Ave. Units J & K, Oakland CA 94612.

RPS
 An FDX Company

\$8.00 - \$8.50/Hr. to Start
 EOE/AA

THE SAN FRANCISCO BAY GUARDIAN

The Best of the Bay...Every Week

Project Manager

San Francisco exhibit/display company in SF is looking for a FT Project Manager/Estimator. Experience in large format print production/design, and coordination of vendors. Must be able to manage multiple tasks with a high regard for detail and customer satisfaction. PC computer skills required. Fax resumes to (415) 643-5400 or email to carol@arenaexhibits.com

Put an end to corporate pulluters before they put an end to us!

Clean Water Action is looking for Telefundraisers to organize our membership base. Great part-time work. No cold calling. \$8-13/hour. 3:30-7:30, Monday - Friday, call Christina at 415-362-1226

Recruit More Cost Effectively

With the San Francisco Bay Guardian. Ads deadline Monday at 5pm. Call your account rep at 415-255-7600.

Restaurant Shift Leaders & Drivers

Stop by and pick up an application at: 1523 Sloat Blvd, 3349 Mission St., 1406 Fillmore St., or 728 Geary St in San Francisco. EOE.

PIZZA HUT

RESTAURANT
Pizza Cooks
Pizza Drivers

All positions open. Prefer experienced. From \$7 - \$10/hr. Benefits for full time. All Shifts. Escape To New York Pizza. 3 locations in SF. Apply at 333 Bush St. or fax Adam at 415-421-0722.

Restaurant

Counter Person

Clean, friendly, Mission Cafe seeks VERY RESPONSIBLE, mature exp'd counter person. FT/PT, call, 415-282-8855.

Restaurant

BAHIA CABANA

is seeking a Chef or Cook. Must have enthusiasm for Brazil and exp. w/ Brazilian cuisine. Good pay, great environ. Fax resume 415-626-5503, or call 415-626-3306.

Restaurant

P/T Smoothies needed for our Kearny Street location. Our values:

Integrity, Humor, Passion and Health

If these are your values, what should you do? Drop everything, call or fax:

JUICE WORLD

Phone: 415-956-8510
Fax: 415-956-8566
EOE & proud of it

retail

interviews

**assistant managers
shift supervisors
& baristas**

(Bush/Battery/Market store)

Berkeley-based specialty coffee roaster & retailer will be conducting interviews on Friday, October 8, from 1pm to 4pm at 22 Battery Street in San Francisco.

We offer competitive pay, on/off site training, medical, including prescription, chiropractic and vision, dental, domestic partner coverage, 401(k), paid vacation & sick time, discounts and advancement opportunities.

We encourage applications from people of all ages, races and ethnic backgrounds.

**Peets
Coffee & Tea**

www.peets.com

**Retail
Advertising
Account Executives**

Our Retail Advertising Department is currently seeking full time entry level Account Executives who want to work in a fun and fast paced environment. The ideal candidate has strong communication and organizational skills, and must be self motivated, goal oriented, and focused. The successful applicant possesses the desire to generate new business and has proven sales experience. An automobile and insurance are required.

Competitive pay plus commission and good benefits. In addition we offer a three-month paid training program with a guaranteed salary. If you want out of the corporate world and would like to further your career in the fastest growing area of print, please forward your resume to: Retail/AE, Attn:HR Dept. 520 Hampshire, San Francisco, CA 94110-1417, email: charlotte_harper@sfbg.com (text only) or Fax 415-487-2592. No calls please. EOE

THE SAN FRANCISCO BAY

GUARDIAN

24-HOUR AD SERVICE. Use the Night Drop Box at our office to drop off your ad anytime. 520 Hampshire (X street Mariposa).

**Retail
Bookseller/Mail
Order Rep**

Sierra Club, a leading national environmental organization, has a P/T position (4 hours/day, very flexible, no weekends/evenings) available for person w/strong customer service skills and one year of bookselling or closely related experience. Salary \$12,479.22/year + benefits. Send cover letter/resume to: Sierra Club, HRD, 85 Second St., SF, CA 94105. Sierra Club is committed to workforce diversity. www.sierraclub.org/jobs

Retail

FILLAMENTO

dSF's Premiere home store is currently hiring for Sales Associate, Cashier, and Gift Wrapper positions. F/T, P/T and Seasonal. Please fax resume to: 415-931-6304 or call Laur: 415-931-2224

Retail Manager

Manager wanted for vintage/thrift store in Mission, run by innovative non-profit organization which trains homeless youth. \$30K + benefits. Spanish a plus. Fax resume, 415-641-1474

Retail Salesperson

needed for specialty boutique. Full time, bilingual a plus. Call 415-285-4980.

Retail Sales Manager

The San Francisco Bay Guardian has an immediate opening for a Retail Sales Manager. Responsibilities include leading a team of professional sales executives and providing outside territory coaching. Qualified applicants should have proven leadership skills, and be able to execute strategic sales plans to increase market share. 2 years min. supervisory experience, ability to multi-task in a fast paced environment and excellent written and verbal skills a must. Experience in entertainment and retail categories a plus.

If the thought of working for a premiere independently owned alternative weekly appeals to you, we would like to hear from you. Compensation based on experience. Includes performance bonuses. If interested, please mail resume with cover letter to: RSM/HR, 520 Hampshire Street, San Francisco, CA or fax to 415-487-2594 text only please) charlotte_harper@sfbg.com

THE SAN FRANCISCO BAY
GUARDIAN

Retail

SHOWROOM ASSISTANT

P/T (32 hours) position available for showroom assistant for interior plant design company. Looking for individual to perform a variety of tasks under direction of showroom manager. Looking for energetic team worker who is flexible and enjoys working with people. Light to medium lifting required. Plant knowledge/interest is a plus. Salary commensurate with experience. Please fax resume to: 415-864-6355 or call 864-2251 and ask for Sam or Jeff.

Sales Rep for Erotic Internet Guide

Need PT or FT phone rep to join all gal team for cold calls on new advertisers. Fun, flexible, alternative work environment. Experience needed. \$12-\$20/hour. 510-893-9023. www.erotic-guide.com

Sales/Customer Service

Cinemax Theater at Pier 39 requires dynamic people for Management, Box Office, & Retail Staff. Flexible hours & great, fun working environment. Call 415-956-3494, ask for Dominic.

Sewing

Fine drapery workroom needs FT/PT with good hand sewing and garment exp. Drapery exp. a plus but not req. \$8/hr. Call 415-626-4724. EOE

STORMY LEATHER

Mfg. of fine leather, lingerie and accessories. is hiring full time cutter and prep positions for SF workshop. Exc. benefits and positive work environ. Mail/fax resume and/or cover letter: 1161 Quesada, SF 94124, fax: 415-626-4134.

USED

by hundreds of thousands of readers every week, Bay Guardian Classifieds reach people looking for everything from employment to cars to love. If you want them to find you, you'll want to use us, too. 415-255-7600/ 510-834-7600.

STUDENTS AND GRADS DON'T NEED JOBS!

THEY JUST NEED TO WIN THE LOTTERY!
FOR THE REST OF YOU STUDENTS AND GRADS WHO NEED EMPLOYMENT, ISN'T IT TIME TO START WORKING?

If you're looking for work, whether it be a temporary assignment for quick cash or a permanent job to jump start your career, we are your first resource. We have many opportunities coming in daily, so it would be to your advantage to call today!

The
**Campus
Connection**

415-982-2211

Studio Supervisor

Established SF decorative painting studio seeks studio supervisor. Candidate has in-depth knowledge of decorative faux finishing and fine arts. Ability to oversee and motivate others, reliability required. Benefits, salary commensurate with experience. Must have driver's license. Fax or email resume to Mr. Wright, 415-252-7259, william@flash.net. No calls please.

Telemarketing

Exciting Capital Campaign! Looking for star callers to help build new theater. \$14/hr, close to BART. Be a voice for the arts. Call 510-204-8901 x410

Telephone Chatters

For Adult Telephone Service. F/T - P/T. \$9.00 per hour. All shifts including graveyard. 1-800-315-9069.

Early In, Early Out!

Warehouse Asst. FT 4am-11am. Organic Produce delivery service. Must have car or bike to Cesar Chavez/Bayshore location. \$9.50/hr + bonuses, health insurance and paid vacation. 415-522-0526

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Aries

March 21 - April 19

Every decade has a few prevalent yet stupid theories, and you'll be exposed to one this week, along with an especially earnest true believer or two. Unfortunately, you're also scheduled to run into a theory that's brilliant yet ahead of its time, along with an authentic visionary. Deciding which is which will be difficult, yet potentially rewarding.

Taurus

April 20 - May 20

Several thousand of your most indispensable brain cells are currently unavailable for remembering important instructions. That's because they're currently storing all the words to the song from your favorite cartoon show when you were eight years old. Your mind cannot be trusted with important information this week. Write things down.

Gemini

May 21 - June 20

Jack Finney once wrote a terrific short story about how once the time machine was invented, everybody escaped into their favorite section of the past and nobody was left in the present. The world might seem a little bit like that this week, as you migrate between several eccentric time zones and interact with their timeless inhabitants.

Cancer

June 21 - July 22

It is rumored that the Beanie Baby factory is finally shutting its doors, and I'm relieved. Can we go on to the next stupid fad now? How about decorative doorknob plates, or kneecap jewelry? You'll come across many collectibles this week, but only a few of them will actually be worth collecting.

Leo

July 23 - Aug. 22

Is it a valuable antique or a worn-out piece of junk? Retro chic, or aging fabric reeking of somebody else's sweat? It's a complicated week for appraising the relative worth of old things. You might wind up with a piece of history at a bargain price, and chances are equally good you'll be overcharged for something best used as landfill.

Virgo

Aug. 23 - Sept. 22

Barbie is a Virgo. She has a mind-boggling selection of fashionable clothes and an equally endless series of career choices, she prefers hanging around with an expensive gigolo instead of being married (although she does enjoy trying on a wedding gown now and again), and she's perpetually perky. This week will be your private Barbie paradise, complete with matching shoes and accessories. Maybe even the pink Corvette.

Libra

Sept. 23 - Oct. 22

Don't you just hate being dragged into other people's conflicts? Conflicts where you have a personal stake in the outcome are tiresome enough, but being dragged into a difference of opinion that neither interests nor concerns you is downright exasperating. Your innate diplomacy skills will get a workout this week.

Scorpio

Oct. 23 - Nov. 20

Mercury is removing the color-coordinated twin sweater ensemble that is Libra and slipping into the tailored black turtleneck that is Scorpio, and it's a beautiful day in the neighborhood, at least as far as you are concerned. Expect the week to be filled with interesting news, gossip, and fashion tips, especially as regards sweaters.

Sagittarius

Nov. 21 - Dec. 21

My rich friends think my poor friends are the scum of the earth. My poor friends would love to forcibly redistribute my rich friends' wealth. And I never see my middle-class friends anymore; they're too busy working. Ever notice that money can interfere with friendships? You'll be asked to take sides in somebody's economic quarrel this week.

Capricorn

Dec. 22 - Jan. 19

It's a pick-your-favorite decade week, so whether you opt for the jazz stylings of the '40s, the stoned incoherence of the '70s, or the shiny nihilism of the '80s, be there and be then. The late turn of the century doesn't have much going for it in comparison with the glorified past. Get retro.

Aquarius

Jan. 20 - Feb. 18

Aquarians are terrific at writing fiction. Just look at your résumé, for example, or last year's tax return, or the story you handed your significant other the last time you showed up too late to catch a movie. Your creativity is matched only by your propensity for getting in trouble this week. Try spinning elaborate yarns that will entertain your audience to the point where they're no longer mad at you.

Pisces

Feb. 19 - March 20

The planet of technology is currently aligned with the planet of escapism, so chances are good that a brand-new way to avoid reality has just been invented. So, if you're still avoiding reality the old-fashioned way, you might want to check out some of the latest options. Take a little vacation from mundania this week. ♦

I don't do charts! However, you can write me at P.O. Box 191434, S.F., CA 94119, or e-mail cdroff@pac-bell.net.

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Party for the Planet

Volunteers needed for Earth Island Institute's "Party for the Planet, October 9, Oakland Museum. Organic vegetarian food, drinks, music, dancing. Donate 2 hours, attend for free. For details: Karin Witte at 415-788-3666. K.Witte@EarthIsland.org

Donations Needed!

Garage & Bake Sale to benefit Pets Are Us Rescue and Renegade Services (PURRS) seeking baked goods and miscellaneous items to be dropped off in the Adams Point area of Oakland. Other arrangements may be made. For information, please call 510-444-3204

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Call the Vending Outreach Program (for the blind and other community groups) at 415-332-5800 x 103 or email us at VOPNet@aol.com

Support Women with Cancer Volunteer at the Charlotte Maxwell Clinic. Women massage therapists, acupuncturists, hypnotherapists, drivers, support staff needed. Women of color are especially welcome. Next training Oct. 23/24. July, 510-601-7660

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LEGAL NOTICE INFORMATION **Fictitious Business Name Statement** Go to the County Clerk's office and file for FBNS Bring a copy of the form and a payment of \$52 to the San Francisco Bay Guardian office 520 Hampshire St., SF 94110. The notice will run for 4 weeks. The Guardian will mail you proof of publication affidavit the week of the final publication for filing. **PHONE: 415-252-3282** **Order to Show Cause for Change of Name** Go to the Superior Court of San Francisco and file. Bring a copy of the form to the Bay Guardian and a payment of \$70. The notice runs for 4 weeks. The Bay Guardian will mail you proof of publication affidavit the week of the final publication for filing. **PHONE: 415-551-3309** **Application to Sell Alcoholic Beverage License** Go to the Department of Alcoholic Beverage Control and file. Bring a copy of the form to The Bay Guardian and a payment of \$90. Change of ownership is \$30. The notice runs for 3 weeks. The Bay Guardian will mail you proof of publication affidavit the week of the final publication for filing. **PHONE: 415-557-3660** Should you require additional information, please 415-552-5222

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LEGAL NOTICES
1880FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234365

The following CORPORATION NAME is doing business as BAY AREA JANITORIAL FORCE, INC., 3351 Market St., San Francisco, CA 94114; (CA) BAY AREA JANITORIAL FORCE, INC., 3351 Market St., San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by a corporation. Signed MARC LAMBOY, Bay Area Janitorial Force, Inc., President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 15, 22, 29 and October 6, 1999. L-335006

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 235230

The following CORPORATION is doing business as aka EURO RSCG, 909 Montgomery St., Suite 300, San Francisco, CA 94133; COHN & WELLS, INC., 909 Montgomery St., Suite 300, San Francisco, CA 94133. Registrant(s) commenced business under the above fictitious business name on the date September 15, 1999. This business is conducted by a corporation. Signed BETH FREEDMAN, Sr. Finance Manager. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on October 1, 1999. October 6, 13, 20, 27 1999. L-340104

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234782

The following CORPORATION is doing business as THE GOLD GROUP, 2159 California St., #5, San Francisco, CA 94115; PACEONE ADVISORY SERVICES, CA, 2159 California St., #5, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date September 3, 1999. This business is conducted by a corporation. Signed GINO A. PACELLA, Treasurer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy, on September 15, 1999. September 22, 29 and October 6, 13, 1999. L-335102

SUMMONS
CASE NUMBER C99-02577
NOTICE TO DEFENDANT:
MALIK SEALE

Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by D.T. Rogers, and it satisfactorily appearing therefrom that the defendant, respondent, or specified in article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the plaintiff, petitioner, or citee therein and against the defendant, respondent, or citee and that the said defendant, respondent, or citee is a necessary and proper party to the action or that the party to be served has or claims an interest in, real or personal property in this state that is subject to the jurisdiction of the Court or the relief demanded in the action consists wholly or in part in excluding such party from any interest in such property: NOW, on motion of Plaintiff Jackson, through Attorney Rogers, Attorney(s) for the Plaintiff(s), Petitioner(s), or contestant(s), IT IS ORDERED that the service of said summons or citation in this action be made upon said defendant, respondent, or citee by publication thereof in Bay Guardian, a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said defendant; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, post-paid, directed to said defendant, respondent, or ci-

tee if his address is ascertained before expiration of the time prescribed for the publication of this summons or citation and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. Dated 8/31/99, Judge Richard L. Patsey.

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234400

The following PERSON is doing business as VIEW & ACCESS, 1327 21st ave., San Francisco, CA 94122; SERGIO DUARTE, 1327 21st ave., San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date August 21, 1999. This business is conducted by an individual. Signed SERGIO DUARTE. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, Deputy, on August 30, 1999. September 15, 22, 29 & October 6, 1999. L-335002

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234676

The following CORPORATION is doing business as SOLO ADVENTURES, 2355 Francisco St., #6, San Francisco, CA 94133; ISABELLA LLC., 2269 Chestnut St., #474, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date September 1, 1999. This business is conducted by limited liability company. Signed ISABELLA LLC., Managing Director. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 10, 1999. September 15, 22, 29 and October 6, 1999. L-335009

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234677

The following CORPORATION NAME is doing business as TRAVEL AMERICA, 500 Sutter St., #508, San Francisco, CA 94104; TRAVEL AMERICA, LLC, CA, 2269 Chestnut St., #474, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by limited liability company. Signed TRAVEL AMERICA, LLC., CEO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 10, 1999. September 15, 22, 29 and October 6, 1999. L-335010

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 235018

The following PERSON is doing business as TALSKURE INTERNATIONAL, 965 Esmeralda, #2, San Francisco, CA 94110; HARLEY BRETT MILNE, 965 Esmeralda, #2, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date September 1, 1999. This business is conducted by an individual. Signed HARLEY MILNE, Proprietor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy, on September 23, 1999. September 29, October 6, 13, 20 1999. L-335203

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234385

The following CORPORATION is doing business as NOTA BENE, 400 Castro St., San Francisco, CA 94114; GOLDEN GATE PERFORMANCE ARTS, INC., (incorporated in California), 400 Castro St., San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date December 1992. This business is conducted by a corporation. Signed BILL LEWANDOWSKI, Treasurer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on August 30, 1999. September 22, 29 and October 6, 13 1999. L-335106

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234475

The following CORPORATION NAME is doing business as M-C INTERNATIONAL, 455 Market St., #210, San Francisco, CA 94105; RDM COMMERCE, INC., A TEXAS CORP., 455 Market St., #210, San Francisco, CA 94105. Registrant commenced business under the above fictitious business name on the date June 6, 1994. This business is conducted by a limited partnership. Signed WEBSTER F. STICKNEY JR.,

STATEMENT
FILE NO. 234476

The following CORPORATION NAME is doing business as M-C PACIFIC, 455 Market St., #210, San Francisco, CA 94105; RDM COMMERCE, INC., A TEXAS CORP., 455 Market St., #210, San Francisco, CA 94105. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by a limited partnership. Signed WEBSTER F. STICKNEY JR., RDM Commerce, Inc., VP & Treasurer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, Deputy, on September 1, 1999. September 15, 22, 29 & October 6, 1999. L-335003

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
NO. 306550

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MATTHEW DAVID DROESCH For Change Of Name.

The application of MATTHEW DAVID DROESCH for change of name, having been filed in Court, and it appearing from said application that MATTHEW DAVID DROESCH has filed an application proposing that his name be changed to MATTHEW DAVID VATTUONE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X-4(206) on the 28th day of October, 1999, at 9 o'clock A.M. of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 20th day of September, 1999. Alfred G. Chiantelli, Judge of said Superior Court.

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234783

The following PERSON is doing business as CRASH-HOUSE ENTERTAINMENT, 121 Addison St., San Francisco, CA 94131; MICHAEL E. MENDOZA JR., 121 Addison St., San Francisco, CA 94131. Registrant commenced business under the above fictitious business name on the date September 15, 1999. This business is conducted by an individual. Signed MICHAEL E. MENDOZA JR. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Rachel Gosiengliag, Deputy, on September 15, 1999. September 22, 29 and October 6, 13 1999. L-335104

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234700

The following PERSONS are doing business as SUNFLOWER HOUSECLEANING, 874 Jamestown Ave., San Francisco, CA 94124; BRENDA VELEZ, 874 Jamestown Ave., San Francisco, CA 94124; HUGO ALFARO, 874 Jamestown Ave., San Francisco, CA 94124. Registrant(s) commenced business under the above fictitious business name on the date not applicable. This business is conducted by a general partnership. Signed BRENDA VELEZ. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 13, 1999. October 6, 13, 20, 27 1999. L-340103

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234475

The following CORPORATION NAME is doing business as M-C INTERNATIONAL, 455 Market St., #210, San Francisco, CA 94105; RDM COMMERCE, INC., A TEXAS CORP., 455 Market St., #210, San Francisco, CA 94105. Registrant commenced business under the above fictitious business name on the date June 6, 1994. This business is conducted by a limited partnership. Signed WEBSTER F. STICKNEY JR.,

RDM Commerce, Inc., VP & Treasurer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, Deputy, on September 1, 1999. September 15, 22, 29 and October 6, 1999. L-335004

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234934

The following PERSON is doing business as CHU'S CAFE, 3216 Mission St., San Francisco, CA 94110; ANNIE Y.M. CHU, 1320 21st ave., San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date September 20, 1999. This business is conducted by an individual. Signed ANNIE Y.M. CHU. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy, on September 20, 1999. September 28, October 6, 13, 20 1999. L-335201

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234295

The following PERSONS are doing business as ALL SEAS RETAIL, 2414 San Bruno Ave., San Francisco, CA 94134; MARGARET N. HOWSE, 1529 DeAnza Blvd., San Mateo, CA 94405; RICHARD W. HOWSE, 1529 DeAnza Blvd., San Mateo, CA 94405. Registrant(s) commenced business under the above fictitious business name(s) on the date not applicable. This business is conducted by husband and wife. Signed MARGARET HOWSE. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on August 26, 1999. September 15, 22, 29 and October 6, 1999. L-335008

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 235181

The following PERSONS are doing business as IMPERIAL ARTIST MANAGEMENT, 760 Market St., Suite 516, San Francisco, CA 94102; JOHN CLIMENHAGA, 2130 Mountain Blvd., #205, Oakland, CA 94611; VINCENT BUCHANAN, 2130 Mountain Blvd., #205, Oakland, CA 94611; BRIAN GERSHO, 3826 Brighton Ave., Oakland, CA 94602. Registrant(s) commenced business under the above fictitious business name(s) on the date not applicable. This business is conducted by a general partnership. Signed JOHN CLIMENHAGA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy, on September 29, 1999. October 6, 13, 20, 27 1999. L-340102

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234082

The following PERSON is doing business as OFFICIAL CONCEPTS/ 725 L.G. 815 Page St., #3, San Francisco, CA 94117; DELMAR SABALLOS JR., 1925 13th ave., Oakland, CA 94606. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by an individual. Signed DELMAR SABALLOS JR. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy, on August 18, 1999. September 22, 29 and October 6, 13, 1999. L-335101

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234421

The following PERSON is doing business as SAVORY THYMES, 501 Bartlett St., San Francisco, CA 94110; ALISON W. GHORSE, 501 Bartlett St., San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by an individual. Signed ALISON GHORSE. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Rachel Gosiengliag, Deputy, on August 31, 1999. September 15, 22, 29 and October 6, 1999. L-335005

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234326

The following PERSON is doing business as LIGHTS BY

DESIGN, #9 Diaz, San Francisco, CA 94132; KEVIN S. CANNAN, #9 Diaz, San Francisco, CA 94132. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by an individual. Signed KEVIN S. CANNAN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on August 26, 1999. September 15, 22, 29 and October 6, 1999. L-335007

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234795

The following PERSON is doing business as BERNARD REITICH DESIGN, 166 Geary St., Suite 1307, San Francisco, CA 94108; BERNARD REITICH, 26-27th St., San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date not applicable. This business is conducted by an individual. Signed BERNARD REITICH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 15, 1999. September 22, 29 and October 6, 13 1999. L-335105

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234765

The following PERSON is doing business as COMPAGNO, 130 25th ave., San Francisco, CA 94121; DIANE COMPAGNO MILLER, 130 25th ave., San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date May 1, 1999. This business is conducted by an individual. Signed DIANE C. MILLER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, Deputy, on September 14, 1999. September 22, 29 and October 6, 13 1999. L-335103

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 235142

The following PERSONS are doing business as MAGNETIC BUMPS OF GOOSE, 47 Delano, San Francisco, CA 94112; JONATHAN E. SEGEL, 47 Delano St., San Francisco, CA 94112, and Victor Krumenmacher, 47 Delano St., San Francisco, CA 94112. Registrant(s) commenced business under the above fictitious business name(s) on the date October 4, 1993. This business is conducted by a general partnership. Signed JONATHAN E. SEGEL. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Rachel Gosiengliag, Deputy, on September 28, 1999. October 6, 13, 20, 27 1999. L-340101

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
NO. 306086

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of IRIS REBECCA DE LA MADRE For Change Of Name.

The application of IRIS REBECCA DE LA MADRE for change of name, having been filed in Court, and it appearing from said application that IRIS REBECCA DE LA MADRE has filed an application proposing that her name be changed to IRIS REBECCA MEISENBACH. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X-4(206) on the 14th day of October, 1999, at 9 o'clock A.M. of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 2nd day of September, 1999. Alfred G. Chiantelli, Judge of said Superior Court.

FICTITIOUS BUSINESS NAME
STATEMENT
FILE NO. 234326

The following PERSON is doing business as LIGHTS BY

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Digitech 2101 studio preamp effects processor with foot control. \$400/OBO. 415-305-6035.

DJembe Drums. West African handdrums, various sizes, small to large, excellent condition, all hand made, price range \$200 to \$500 each, or offer, 510-843-3014 aves or 925-737-4883.

Drum Hardware For Sale: DW Cable high hat stand, \$150. Yamaha tom stand, \$300. Gibraltar rack bar, \$60. Patrick, 415-584-8905.

Fender 1972 Telecaster Bass. Great condition, excellent tone, creme with black pickguard, hardshell case, \$700. 510-843-3950.

Hard Disk Recording Work Station
Roland DM800 Industry standard. Like new (phat!). \$6000/OBO. Call Thomas or Scott 510-568-1542.

Kang Ling, Tibetan Human Thighbone trumpet, \$400. Also for sale: Ney flute, Duduk, and various exotic ethnic wind instruments. 415-824-9893.

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Acoustic bass player wanted! Jazz quartet forming with modern sound. Think Matheny, Brecker, originals. East Bay rehearsals. Call 510-235-4977.

Afro-Rican Female looking for serious musicians to start a Latin Funk/Rock band. 510-464-0406.

Background vocalist/second guitarist sought for rootsy pop rock (Edmunds, Lowe, N.R.B.O.) by 3 pieces with songs, space, and humor. EB rehearsals. 510-881-1592.

Bass and keyboards wanted for progressive metal band with demo and paid gigs. Influences: Black Sabbath, Megadeth, Metallica. San Rafael Studio. Felix 415-831-6666.

Bass Needed original Jazz/Rock project. (not fusion, more like Sting) with Veteran players. Comfortable in 5, 7. Chris 510-726-9080.

Bass Player Wanted versatile, experienced, for original rock. Band has 2 CDs, deep varied repertoire, strong line up. 510-496-6048. (Message)

Bass player wanted to help perform already written originals. Must sing back-up. Influences: NoMeansNo, Soul Coughlin, Primos. Must be open to style changes. Stefan 415-643-4309.

Bass player wanted. Energetic, management, label, tours, and CD's. Under 30 with stage presence of Flea. Rehearse four to five times a week. Vocals and five string preferred. Description: Jello Biafra, meets a heavier James Addiction. Mark, 415-752-5840, 888-727-9360. (Message)

BASSIST AND DRUMMER sought for melodic alternative rock combo. We are vocals, rhythm and lead guitars. Contact 415-333-2844.

Bassist Available. Gritty, heavy, basic, looking for feedback, analog, unmetal. Killing Joke, Big Black, Steel Pole to Bauhaus, Joy Division, Old Siouxsie. Have synth and sampler to fill in cracks. 415-567-1171.

Bassist wanted. Somewhere out there is a perfect fit for our band. If your rhythmic and unflaky, call 510-531-6271.

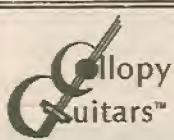
Bassist/Drummer looking for musicians/band. Something new and experimental. Influences: Jeff Buckley, Flaming Lips, Dave Matthews. Daniel. 415-392-6762

Black Snake Moan seeks Bassist. NIN, Old Metallica, Nick Cave, Dead Can Dance. Please have transportation and a job! 510-524-5085

Brazilian musicians wanted. Bassist and singer looking for guitarist and percussionist. Knowledge of Brazilian and Bossas required. December gigs. 510-601-5322.

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Drummer and Guitarist wanted by bassist/ keyboardist/vocalist to form new band. Influences: Jane's, Cure, Nirvana. Have copyrighted demo, looking to further develop songs, re-do in studio, and gig. Sean 415-452-8844.

Drummer into soul, funk, R&B. Looking for working band. V.drum/acoustic kits. Solid, professional, dependable. Demo available. John 415-332-0757.

Drummer looking for Band. Influences include Gastr Del Sol, The Sea and Cake, Physics, Powerdressed & Thingy, call Ryan 707-869-2121.

Drummer Needed. Forbidden Planet, a melodic modern rock band with CD needs new drummer. Visit <http://www.forbiddenplanet.org> to hear us or call 650-210-8723 for info.

Drummer Needed for established Bay Area band. Originals. Influences Johnny Cash to Pink Floyd. Improv, groove, soulful, heavy, mellow. Paying gigs/serious only. East Bay/SF. 415-752-3014 www.shirkingviolet.com.

Drummer wanted for new band with artistic and commercial aspirations. 510-451-5129.

Drummer wanted for The Disbelievers. Live performance and recording CD. Influences include Sonic Youth, Lou Reed, Super Chunk, and Nirvana. Call Murray 415-922-5002.

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Drummer Wanted by established San Francisco band. We have CD, loads of original material and good gigs. Our music is multi-influenced Rock & Roll with Funk, Soul, HipHop, and Reggae Grooves. You must have gigging/recording experience. Mike 415-841-9783.

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Drummer Wanted! "Fiction" seeks experienced drummer for immediate gigs and recording. Hard-edged, melodic rock with female and male vocals - strong material, serious and dedicated. Call Lisa or Chris 415-641-5659.

Drummer wanted for funk/rock band. Prefer experienced, funky, post-collegiate working type. Rehearse at SF studio. Matt 415-310-0921.

Established San Francisco band seeking solid and dedicated drummer for local shows and touring. Influences include Beatles, Police, Fogazzi, and the Pixies. 415-695-2983.

Female vocalist/songwriter wanted for an all female original rock band. Alice and Live 105 friendly. Dedicated, hard-working, team player, sense of humor. Melissa 415-337-0711.

Gigging original rock band needs loud drummer with experience and bass player with groove. CD finished. Influences: Foo Fighters, early Pumpkins, Hendricks, Nirvana, Zeppelin. Serious people ready to tour. Musts: transportation, loud equipment, be sober. Call 650-857-1663.

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Guitarist looking to collaborate with drummer, bassist and vocalist to create distorted jazz works. Contact michael 8anza@ibm.net 415-387-3983.

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Guitarist seeks drummer, bassist and other guitarist to jam and write/develop new music. Influences: Nirvana, Hole, Email to silver1991@hotmail.com

Guitarist looking to join working cover band. Rock, blues, funk, top 40's. 415-790-2917.

Guitarist/singer seeks musician(s), acoustic/electric for harmonizing/collaboration - originals/covers pop/rock/roots sound. 415-452-2614.

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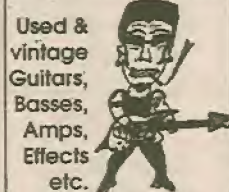
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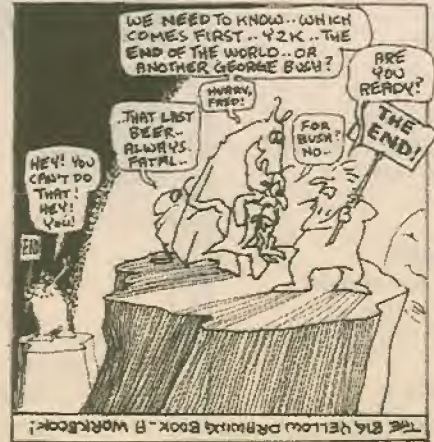
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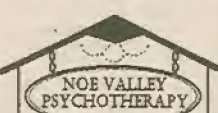


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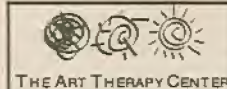
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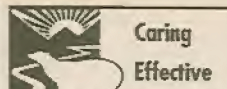
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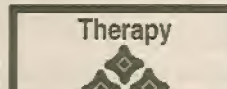
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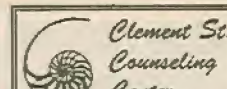


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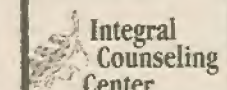
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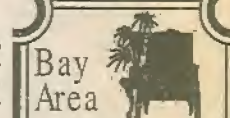
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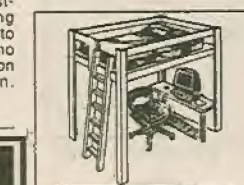
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600R, low mileage, great en-
gine, tires, handling, fun. Mi-
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loy wheels, like new! \$3850.
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Voyager, automatic, van, 7
pass, am-fm cass, air condi-
tion, clean in and out \$2995.
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Red, excellent condition,
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New! Slightly used Frigidaire.
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space. Bought it new for
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(CAL*SCAN)

Cat: Lillian, 12 years, DSH,
Lilac point Siamese, spayed,
tested, shots. PURRS, \$60 do-
nation. 510-444-3204.

Cat: Lucy (7 yrs.) and her son
Junior (4 yrs.), DSH, Abyss-
inian mix, petite, altered/
tested/shots, mellow, \$115
donation. PURRS, 510-444-
3204.

Cat: Mittens 4 yrs old. Calico
Tortoiseshell mix. Sweet but
independent. Spayed, tested,
shots. \$60 donation. PURRS,
510-339-2646.

Cat: Nicholas, 10mo., DSH
black, playful, independent
neutered/tested/shots, \$51
donation. PURRS, 510-769-
1032.

Cat: Patches, 2 1/2 years
DLH. Calico. Deceased
spayed, tested, shots. Sweet
but shy. \$60 donation. Purrs
510-444-3204.

Cat: Teresa, 9 months, DSH
Siamese mix. Very affection-
ate. Spayed, tested, shots
\$60 donation. Purrs. 510-
569-0970.

Cat: Toby, 9yrs, DSH, black
white, neutered/tested/shots
very sweet only 3 legs, \$5
donation. Purrs, 510-834-
7778.

Cat: Gypsy, 12 years, DLH
Tortoiseshell. Independent
spayed, tested, shots. \$6
donation. Purrs 510-444-
3204.

Cat: Samurai Sam, 1yrs
Domestic short hair, white
black, shy till he knows you
neutered/tested/shots, \$5
donation. Purrs, 510-444-
3204.

Dog: Tyler, 7 years. Pure bre
German short haired pointer
Brown with white spots. A
flectionate energetic, neu-
tered, shots. \$100 donatio
Purrs. 510-523-2229.

Dog: Alfred, 1 year. Pit bu
mix, playful & sweet, neu-
tered/shots, \$100 donatio
Purrs, 510-444-3204.

Dog: Bear, 1 year. Chow Mi
Neutered, shots, sweet
friendly, \$100 donation. 51
562-9528.

Dog: Buster, 8 yrs. old, Lhas
Apso. Sweet but shy, \$60 d
nation Purrs. 408-266-4246.

Dog: Kelsey, 1 1/2 year
Shepherd-Rottweiler mi
Spayed, shots, playful, go
with kids, \$100 donatio
510-444-3204.

KITTEN FOSTER HOME
NEEDED. Temporary plac
ments would really help.
415-931-2837.

Kitten: Yoshi 1 1/2 month
DSH white with Mackerel
tabby markings. Shy until s
knows you. Spayed, teste
shots, \$60 donation. 51
654-6799.

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Healthy, trained and lovin
Need Adopting! Fee a
screenings needed. 1
homes. 415-864-4014 bef
9pm.

Kittens: 1 male, 1 female,
1/2 months. DMH orange tr
bies. Very sweet. Teste
shots, alter assistance
needed. \$100 donation p
510-569-0970.

Kittens: Milo 5 1/2 mont
DSH orange tabby. Shy u
he knows you. Neutere
tested, shots, \$55 donati
Purrs. 510-654-6799.

Kittens: new born, between
12 weeks, cute and cudi
tested/shots, alter assista
if needed, \$50 donati
PURRS, 510-444-3204.

Rabbit: Jane, 3 years, L
eared. Very gentle. \$20
nation. 510-769-6581.

Rabbit: Steven, 5 mont
White with black spots. Pl
ful but mellow. \$20 donati
510-769-6581.

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To respond to ads: call 1-900-454-0383. \$1.99/minute. Ages 18+. Charge to your credit card by calling 1-800-276-2156.

Friends/Activities Partners

ACTIVE MAN WANTED

Tall blonde seeking active man, 40-50's for dancing, walking, talking, hiking, and more. Lover of good wine and humor appreciated. ☎71637 (11/10)

GAY COUPLE SEEKS FRIENDSHIP

We're a one Japanese, one GWM couple around 30. We like movies, dinner, trips, or just visiting cafes. Looking for a couple/person who has same interests and understands an American/Japanese Gay couple. ☎71299 (10/20)

FRIENDS

Seeking friend with same interest, traveling, movies, and dining out. Male or female, 55 or under 60 years old. ☎71699 (11/10)

Be my trapeze, I'll be your Nautilus machine; be my jungle gym, I'll be your climbing wall; be my high dive, I'll be your trampoline; be my rope, I'll be your handcuffs. ☎71720 (11/10)

TRAVEL/HORSES/TANTRA

Dreams coming true! Adventure with me. 63 years young, DPWF preparing to tour N.A. continent after April 2001 doing healing work. Must love above three things, plus life and hopefully me. No restrictions on age, race, religion. ☎71518 (11/03)

LOOKING FOR MALE DANCE PARTNER

Must be in the intermediate advance level of all Ballroom dancing in both Modern and Latin. Must also be tall, nice looking, generous and fun to be with. ☎71717 (11/10)

EXOTIC EROTIC BALL

October 23. Handsome male, 48, seeks adventurous, open-minded, beautiful female partner 21-40. ☎71746 (11/10)

Fred looking for Ginger. Looking for a dance partner to make it through the Tango of life. I am an inter/dancer who enjoys Latin, Swing, Ballroom, Ginger must be under 5'8", between 35-45. Beginning and intermediate encouraged. Let's cut a rug ☎71292 (10/20)

YOUR BEST FRIEND

Hey, need a buddy for that important social event, film, game or??? It's me, try me. ☎71708 (11/10)

Moving to Bay Area! SWF, 48, from New York, highly intelligent, artistic, soulful, honest, affectionate social worker. Enjoy ideas, nature, music, simple pleasures, complex thought. Would love to meet an artistic, intellectual or outdoorsy kindred spirit. ☎71418 (10/27)

MASSAGE PARTNER WANTED

Melt into my hands. Looking for a female who enjoys giving and receiving massage. I am healthy, sensual and sincere, limits respected. ☎70544 (10/06)

ENFP'S UNITE!

If you are the incredibly romantic ENFP (Extrovert, Intuitive, Feeling, Perceiving) according to the Myers-Briggs Type indicator; if you are single and seriously questioning for your lifetime, this is the place for you! Please call for details. ☎71528 (11/03)

Female writer/artist seeks travel companion for S.E. Asian/Indian sojourn. Must be financially able, have diverse intellectual interests with a love of the sacred and silence, easy to get along with, fun to be around and flexible. ☎71546 (11/03)

Eyes Wide Open, sensual woman late thirties, doing research on erotic impulse/infidelity. Care to participate? Serious inquiries only, please. ☎58877 (10/06)

THERESA

The bald White guy who asked you to dance last Saturday night at the Starlight Room would like to see you again. Please call. Joe. ☎71565 (11/03)

Female seeking partner who enjoys to shop, movies, walks in the park, beaches. Must be easy to get along with and fun to be with. ☎71676 (11/10)

Seeking compassionate, animal-loving, fun people for friendship and sensual pleasures. I'm caring, aware and creative. I enjoy dancing, pets, art. ☎71741 (11/10)

QUALITY EROTIC PHOTO STUDY

Talented male photographer considering artistic study with inspiring shapely playmate with stature, grace, elegance, passion and personality for fantasy, growth and fun. Exploring fascinating angles, lighting, locations and symbolism. Sensitive, supportive couples, group discussions and efforts a future goal. ☎71334 (10/20)

We met at a Merced Natural History slide show. You: black blazer, white hair, play tennis at Golden Gate Park. Me: 30-something student, charmed by your interests and looks. I'd love to play tennis and know more about the work you do. ☎71297 (10/20)

Teach me how to walk on stilts. I want to learn how to walk on stilts and get a pair of them about 2 feet tall. ☎71642 (11/10)

I'D BE STUPID TO SEEK A SOUL MATE

At least as an initial/principal objective, but a friend to bar-hop with would be nice. Too-tall, 32 yr old, monty pythonsque, multi-lingual, geek, seeks cohorts to gallivant with (maybe even change the world) I will respond if you call. ☎71638 (11/10)

Do you eat food? Do you read books? The Pot Luck Book club is looking to reconstitute itself and is now accepting reservations. We tend to focus on modern lit and international cuisine. ☎71735 (11/10)

I've got a free Christian Death Concert ticket for 10/03 for anyone who wants to dress me up funny for the show. You know, spooky. ☎71646 (11/10)

36 year old hetero male planning to go to Viet Nam first part of November. I am looking for a male traveling companion who is smart, adventurous and cool to explore this country. Airfare only \$400, call ASAP ☎71447 (10/27)

Architect, SWM, 48, fit, 5'11", attractive, likes jazz, reggae, Prokofiev, trips to North Coast, foreign films, dinner on the Bay. Seeks bright, thoughtful woman for friendship and committed relationship. ☎71430 (10/27)

SWF, 48, highly intelligent, artistic, soulful, playful, honest. I enjoy nature, ideas, music and simple pleasures such as friendship, thunderstorms, spicy food, country roads, bookstores and caring. I would love to meet creative or intellectual or outdoorsy new friends! ☎71606 (11/10)

WOMEN'S LITERARY POTLUCK.

Meet once a week with other women for in depth discussions of books, writers and ideas. Rotation of S F locations. ☎71293 (10/20)

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎81028 (10/06)

Creative Philosophers. Socializing Open-minded Foreign Friends. Inventors, Writers, Poets, Composers, Thinkers... ☎71618 (11/10)

JEUNE AMERICAINE FRANCOPHONE

Cherche des autres francophones(natifs ou pas) pour un peu de conversation, du vin, du cafe, une petite partie de TAROT-fin bref: pour remettre la francaise dans ma vie. Appelez-moi. ☎71560 (11/03)

I BREATHE THE CITY

Guy poet, 25, wandering Liststock type ISO fellow disobedience for conversations, budget cuisine, spontaneous road trips and self indulgent indie-dia. New to area. Attitude is key; M/F, pretentiousness/spirituality/sexual preference optional. ☎71427 (10/20)

Tall, good-looking, witty foreigner 32, professional, witty, compassionate but cynical, well read and traveled, intelligent, spiritual leanings, trustworthy, looking for woman under 34 preferably graduate student for mutually beneficial relationship. Sense of humor necessary. ☎71448 (10/27)

HI BUMP

I am so glad you liked it, it was my pleasure, some more? H. H. ☎71623 (11/10)

LOOKING FOR FRIENDS

Gender bending GWM seeking pen pals for possible friendship. I'm 40, Italian, tattooed and lots of fun. Just started taking hormones. ☎71271 (10/20)

Do you like to party? Then we've got the place for you. Come to our DANGER ROOM for beer and bikers. We are ready to show you a good time. ☎71582 (11/03)

CINEMADDICTS!

Are you a fan of non-main stream films? Up for discussing G&L, Art and Indies over dinner? Our film discussion group is forming now-- so get Reel! Call and critique your favorite film of all time. ☎71710 (11/10)

Cute, dorky bi femme/tomgirl heading toward 30, in LTR, seeking bi femme friend to bitch and shop with. Small town attitude appreciated, dorkiness adored, cynicism necessary. Silly, serious, like foreign films, books, shopping, girly crap. No drugs/ heavy drinking. ☎71348 (10/20)

Bikini clad female beauty travel partner age 21-41 sought for Jamaican trip to hedonism to Exotic, Erotic uninhibited Halloween party with handsome, generous male, 48 year old. ☎71621 (11/10)

SELF-EMPLOYED?

Join us for a monthly brunch: good food, interesting people, and networking. For self-employed men and women, including entrepreneurs, artists, musicians, and writers. ☎71319 (10/20)

Seeking young, fun friends. SWF, 24, seeks friendships with other bright, attractive, fun, educated young women who enjoy dancing, hiking, concerts, exploring the city, laughing, conversation and meeting others. No smoking/druggies. Let's have fun. ☎71322 (10/20)

SALSA, MERENGUE, CHA-CHA

Professional male, 32 seeks female dance partner who is serious about having fun with Latin dancing. ☎71537 (11/03)

LIKE WHO?

Like me you hesitate to do this but since you're not a loser (whatever that is) you'd easily say you did a "personal" cause it's funny anyway and also like me you've been told ad nauseum by people other than your family that you're too damn cute and smart and (not that you're dependent on anyone's opinion) you're 25ish-30ish and (unlike me) and you've got buckets full of sweetness for someone you don't know yet. ☎71523 (11/03)

Live 105, 80s electronic jazz. To trade CDs, share music info. Professional, straight, no drugs. ☎70381(10/06)

I smoke a lot of herbs and am new to the area. If you do not smoke a lot of herbs, do not bother responding. ☎71476 (10/27)

Searching for nice people to travel to foreign countries. Have 50% discounts with airlines. Must be sincere, N/S, N/D. ☎71701 (11/10)

Crossed Signals

Mickey Mouse eared collage boy. I like your style. Ask the poet about a Latina named Kay. ☎71326 (10/20)

FRANNY

This city is a jail with out you. I'm ready to swallow stones with crossbones. Take the next train back to me. J.B. ☎71449 (10/27)

CANDACE, M.E. CONCERT

Grabbed my arm, caught me off guard. At loss for words, lost nerve. After last song, looked, you were gone. Still want to talk? M. ☎70590 (10/06)

My dear Leah, would you believe that I had no idea? I realized and began my vigil. My reward was your delight in my death. Thank You for taking my light away. ☎71632 (11/10)

Cesaria didn't have my eyes, your beauty has me mesmerized! Introduced myself after the show, wanted to talk more, but had to go! You said I was fitted too, mustard outfit- theres a clue! Wanna see another show? Call me. ☎71404 (10/27)

FROM PRINCESS LEAH

Your lies ruined my life Darth. Feel pity for what you created, condescending one? Sociopaths can't care. Your present happiness due to White male privilege. My ruined life is your future karma. Police investigating you. Free Tibet! ☎71435 (10/27)

Missed Connections

Al Bundy? Bobby? Great morning before you left for Burning Man... You were missed and are loved (all of your personalities). Let's reunite over bad TV, brie and if you're game, "quality time". Sam missed you too... ☎71259 (10/20)

Chris Peterson where are you? You worked at Ernesto's and left the City in 4/97. Are you back? Know him? ☎71475 (10/27)

LAST REHEARSAL, SEPTEMBER 4TH

While receiving instruction you kind of teased me with your Samba dance. When we were rehearsing "the song" you appeared next to me singing so beautifully, WOW! I forgot my guitar chords. So sweet, yet we never talked. I wish... ☎71424 (10/27)

Queens of Stone Age: you make documentaries and support the rights of people under pressure? That's what I was told you told my friend outside. All I know is that I had to give you a wave... or salute? ☎71391 (10/27)

Kristin Hersh, 9/17. You: beautiful brown hair piled atop head, scarf wrapped around neck. Me: tall with glasses. All I could manage on way out was: How's it going? ☎71481 (10/27)

HAVE A RED 'LOGAN' TEE?

Sunday afternoon 9/5, M.V. Square. You: brunette, tortoise rim glasses, biking shorts with boyfriend? Me: tan cap, black tee sitting on bench. Felt a connection, but? Please call or email. ☎71285 (10/20)

Burlingame Safeway, Sunday 9/12. Cute blonde with big smile. You parked your Honda next to a white Volvo, we talked about our cars. I wanted to say something clever. Let's have coffee! ☎71368 (10/27)

ROAMING WITH CELL PHONE!!!

8/30/99. Valencia Street between 16th-17th. You: Talking on cell phone walking north. Me: talking on cell phone walking south. Wanted to say something but didn't want to waste good wireless reception moment. Page me. ☎71626 (11/10)

Surfider paddle-out August. You: Clark Kent glasses. Superman body. Liked my necklace from the sea. Not usually shy, but I was that morning. My loss. were you flirting or was that just my wishful thinking? This time I'll talk...believe me. ☎71510 (11/03)

Jung on CalTrain: You were reading Man and his symbols. I was reading Synchronicity. I regret not exchanging phone numbers so that we could discuss reality further. Thought I should give a tug on the web of interconnectedness. ☎71478 (10/27)

TIBETAN COAT, BUDDING AUTHOR

I met you at your house. I thought you were so nice, but I got too stoned to speak. Will you have drinks with me? ☎71290 (10/20)

You: red hair, brown eyes, blue sweater, white pants, golden sandals. Me: brown hair, brown eyes, white shirt, blue pants. We rode BART from Montgomery to MacArthur. October 16, 1997. I waved goodbye. You rose but stayed on the train. ☎71441 (10/27)

Burning Man: Lisa from Bernal Heights. Met at Coffee House. Chair sat while I did an errand. I asked you to tell my friend to wait if he came back before I did. Chai, coffee or tea? Peace, Henry S F. ☎71359 (10/20)

LAST DAY SALOON 9/25

You: Asian girl, light blue sleeveless top. Me: Asian guy, dark green shirt playing foosball. Was awe struck by your beauty. Wasn't sure if you were taken. Left too soon before I could find out. Dinner sometime? ☎71663 (11/10)

YOU RENTED GO

at my suggestion, Wednesday the 15th at Potrero Center Blockbuster. Me, friendly guy in black. Would love to talk more. ☎71461 (10/27)

FERRY PLAZA FARMERS MARKET

Jack? (started with "J"), you in black, with camera, cute kid. I said "Don't I know you?". You said "No, but I'd like to". We both said "Hope to see you again". I mean't it...you? Lisa ☎71602 (11/10)

Yuki, Metronome, 9/18. Swing Dance Party, met you at the lessons, (we danced swing like the Gap), with friend, could not ask you to dance at the party. Shall we dance now? Please call. John, the Asian guy. ☎71514 (11/03)

Tanya? Beach Party 9/5 Rollin balls, we talked about the get up kids and at the drive in. You were the coolest girl I've ever met and I'd really love to hang out with you. ☎71324 (10/20)

6:00 pm. You: grading papers, in your second year of teaching 7th grade Language Arts. I sat next to you at Lake Merritt. You smiled, I hesitated. We talked. I had to transfer at MacArthur, want to talk some more. Please call. ☎71613 (11/10)

Jann J. Lived in Daly City, '86. You were one of the best people I was ever involved with. It was great getting to know you. I never forgot you. My situation has changed, and I'd like to get in touch with you. ☎71459 (10/27)

5 Fulton, Wednesday, 9/8, 5:45. You: WM, left of back door, off Fillmore, we made eyes many times. Me: AM, right beside you, incredibly turned on, should have gotten off with you. Would love to meet you. ☎71370 (10/27)

Christina, we talked about hiking in Big Sur and The Hot Springs, while at the pool. We never exchanged numbers though, haven't seen you since, Mike ☎71309 (10/20)

FIREWORKS AT THE STICK

Friday, 9/24: Kim, when our eyes met, I felt that you were looking straight into my heart. I can't stop thinking of you. I know you're spoken for, but if things change, let's share some Merlot in cozy place. ☎71611 (11/10)

high kickin wax drops to a mail box of blue, arm in arm we roll, palindromain', let me best man real quick, then right back to it. arc o' et, i bite oca. until then: japu sssiman nog. ☎71496 (11/03)

LOVE ON THE FREMONT

8/26, In-bound. Can't forget seeing you. Me: masturbating guy. You: petite blonde woman pummeling me with your backpack. Dinner? ☎71486 (10/27)

STEVEN, AUTO BODY, BELMONT

You: Croatian man. We had a great dance at the Swedish Boat Party on Pier 39 Saturday 9/11. Sorry I lost your card. Please call me LEK ☎71431 (10/27)

Metronome, Friday, September 10th. Melody, enjoyed dancing with you at the Friday night ballroom party. I did not have a chance to chat with you, but would like to have the next dance with you. ☎71367 (10/27)

BLONDE CLOUD FACTORY CUTIE

You: short blonde hair, sparkling eyes, coy smile. Me: Tall black hair...caught the spark between us-see you next time or email me. ☎71668 (11/10)

Evant! We met at center camp with sunrises and strings. I ditched you for something nonexistent and then found you to be gone. Let me apologize for being such a jerk? -Nef ☎71287 (10/20)

OFFICE DEPOT GEARY

9/7. We shared conversation about buying a printer. You: beautiful reddish hair, law student. Me: glasses, yellow North Face jacket. What a ditz - I can't believe I stood there as you walked away. I'd love to see you again. ☎71301 (10/20)

DMV, 9/1, 9:30 AM

You: WM with friends in long line in green short sleeve shirt and dark green shorts. Me: WM in short line with red flannel shirt and khakis. Had to rush to get back to work. We: dinner? I'll drive... ☎71412 (10/27)

ROD, LIVERPOOL

You responded to my ad (seeking Brits) but you didn't leave a number, please call. ☎71585 (11/03)

Nordstroms Escalator, 9/8. You: beautiful, petite blonde, wore black jacket, jeans. Me: Asian male, wore black polo shirt. I said hi, how are you? You said fine, thank you. Any chance of dating? ☎71366 (10/27)

Latino police officer: Our eyes met so briefly almost 2 months ago in El Farolito at Mission/24th. So why am I still thinking about you? This burrito eating girl wonders what you were looking for behind the store. ☎71499 (11/03)

Thursday morning, 7:45 a.m. You: reddish-blonde haired woman with French manicured nails. Me: green eyes, glasses, black slacks, vest. Your beauty added my mind long enough for you to get away. Please call. Desperate to see your smile. ☎71458 (10/27)

"CUTE" IN A SKIRT

Long haired girl on blades meets long haired boy on bike at the Embarcadero a recent afternoon. They share words and smiles, her nerves take her away. Her thoughts would like to take her back. Let's continue the tale. ☎71438 (10/27)

JIMMY, KID, MEGAN, JOE

and the rest of Lower Haight/Fillmore. I got arrested again (8/10/99). Have to face one year. Jimmy please contact me. Love Harry (this German dude). Jail ID# 1868931 ☎71634 (11/10)

BRUNETTE BEAUTY, CALTRAIN

San Mateo to Palo Alto, 9/30 afternoon. You: black jeans, black top, yellow legal pad. Me: sitting in front of you. Flu had me so beat that I didn't feel like approaching you. Please call. ☎71736 (11/10)

You: stepping off a southbound train. Me on the yellow safety strip. I projected onto your one moment's glance a lifetimeful of unrealized expectations. If only we. I bet you could love me, once you got to know me. Sushi? ☎71493 (11/03)

I saw you on the SF train, I got your name and nothing else. We spoke of Oscar Wilde and Jazz Musicians. Emma, join me for coffee and Billy Holiday. ☎71466 (10/20)

YOSEMITE, IRELAND LAKE TRAIL

Saturday August 28, we shared the trail, talk, your apricots. I hoped to see you all again on the trail, but didn't. Let's meet in the city, outdoors or at Whole Foods. Call Harold. ☎71257 (10/20)

Kelly! We danced the night, Friday 9/17, away at Poly Esters, but you got away before I got your number. I am Alex and would love to see you again. ☎71473 (10/27)

I saw you on CalTrain S F to San Jose on 9/25. You had a huge gift on your seat. Me: interested but too shy to say more than that's a big gift. Would love to talk. Coffee? ☎71592 (11/10)

Stormy Leather, Sunday 9/5, early p.m. You: blonde, female and about my height. Me: clean-cut, shorts, tennis shoes- we noticed each other with eyes wide. Would love to talk. ☎71310 (10/20)

42Loop, 8:30am, 9/30. Lost: Coffee cream male, onyx hair/goatee, pillow lips, flirtatious eyes. Last seen next seat by oblivious headphoned blonde boy Van Ness to SoMa. Departing gaze flaunted passed chance. Reward for sale return to admirer. ☎71750 (11/10)

CUSTERS STUDIOS

you're the good-looking production assistant with the beautiful smile. We met 9/10 outside Garibaldi Cafe, waiting way too long for our lunch orders. We spoke briefly about film and photography. How about lunch with out the wait. ☎71392 (10/27)

SOULMATE ON L TARAVEL

L Taravel 4/21/97, 9:42 p m. You: beautiful brunette woman in flower print dress with red back back pack. You looked at me (by accident?) Please call me ASAP. Can't stop thinking about you. ☎71624 (11/10)

Hey...I saw you reading the new Ender's book at El Toro Taqueria on Valencia at 17th. I have blonde/ blue, you have brown/green, I think. @ ☎71374 (10/ 27)

Graft! Neither accusation nor implication but a pass-able keyword in search of former Philadelphiaan writ-er/teacher. Your sudden (gaspl evasive?) decision to bookshop bodies ill for this effort, but assump-tions counter to wishes should never hold sway. Berkeley, late July. ☎71346 (10/06)

BUTTERFIELD

Your poetry shows your lack of knowledge and ex-perience. I'm scared to imagine your sexual prow-ess. Oh boy, such a time that I'm supposed to look forward to, O Holy Night. ☎71316 (10/20)

Christine? At Lake Tahoe 8/26, you live 280/wolfe, CPA finance HP in Palo Alto, I asked about Agilent, wanted to get your number, but you left all of a sud-den. Please call! @ ☎71358 (10/20)

Yankee vs. Red Sox, Market Safeway, Tuesday, 9/ 14, about 10 pm. You: cute Asian in Yankee jacket, nice smile. Me: WM, behind you at checkout, blue jacket, grew up Red Sox fan. Love to meet again, talk baseball and more. ☎71414 (10/27)

WHO WAS THE OLD GUY?

Date? Dad? Walking on Stockton, North Beach, Sunday, 9/19. We exchanged a couple of head turning glances. You: brown haired "girl next door" looks. Me: not a freak! Tall, dark, green eyes, car-rying big of Coke. Would love to meet you. @ ☎71620 (11/10)

Jewel, outside the fence. Me: boy with leg cast on chopper bicycle, silly grin. You: foxy, sunshine fe-line. I couldn't stop to talk because it was my birth-day, and I'm kinda shy. Meet a great guy with unique soul, style... ☎71645 (11/10)

NOW AND ZEN festival, Sunday, 9/26. You said your name was Alice. You laughed when I said "Let's find your white rabbit". Want to get together for another concert? ☎71681 (11/10)

Female Seeking Male

Craving the warmth of a gentle touch? The feel of soft lips pressed against yours? Excitement and passion felt when you're truly desired and appreciated. Sexy intelligent 35 year old ebony buxom beauty seeks successful SWM for hot compas-sionate LTR. ☎71305 (10/20)

I BELIEVE I CAN FIND YOU...

Charming, sweet, special AF, late 30s, great smile, warm heart, loves great conversation, good food, hiking, quiet times seeks compassionate, intelli-gent, honest, fun-loving, active, sincere, kind-hearted gentleman 38-48, AM/AWM, for a life-time partner, to share dreams, laughter and more. ☎81194 (10/ 27)

Creative, insightful SWF, 33 seeks SM (any race) 30-45. Me: down-to-earth, intelligent, spiritual, ir-reverent, feminist, therapied, zenned, garden and book loving beauty. You: about the same, quirky, iconoclastic, with a great sense of humor. Animal lovers encouraged. @ ☎71601 (11/10)

SOULMATE/PLAYMATE

Pretty, petite, blonde/blue eyes, slim but curva-ceous professional, well-educated, sensual, spiri-tual, 45, loves music ISO very attractive fit, profes-sional, honest, caring, spiritual. ☎71314 (10/20)

From Russia, 32 year old slim, pretty, green eyed, long haired female. My dream is to create a united family, be a loyal wife for an educated man 39-48 years old, who could be a good friend to my 9 year old son. We play tennis, speak English, are spiri-tual, sociable, cheerful, honest. ☎71321 (10/20)

GENEROSITY RULES!

Wild! Wild! Wild! If you are a professional SM, ISO wild times at outdoor events with SBF, dangerous, bold beauty, what are you waiting for? ☎71543 (11/ 03)

REAL WOMAN FOR REAL MAN

European, classy, attractive, radiant, energetic, long legs, green eyes, great smile, tall, voluptuous professional. Looking for life-time partner who is ro-mantic, successful, secure, honest, tall, good-heart-ed, 45-58. Let's meet for dinner at a romantic place. ☎70741 (10/13)

Looking for a senior citizen, who feels like a teen-ager when having fun. White, tall, compact hugger to walk, talk, watch movies, dine and reminisce with. ☎71730 (11/10)

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Healthy, fit, professional SWF, 57 likes travel, ad-venture, music, books, good food, wine, laughter, gentleness, warmth, talking about life and reality seeks independent, self-sustaining man for com-panion, friend relationship, no substance abuse, no smoking, willingness to talk through problems. ☎71584 (11/03)

WEALTH, POWER, BEAUTY

Beautiful, blonde, SWF, young 45 seeks hand-some, charismatic SAWM for explorations of exotic dining, Asian films, techno dance, art shows, Bud-dhism-Tantra, martial arts, meditation hot springs, love, truth and happiness. ☎71399 (10/27)

Flash...flash... I have a need for you to take my pic-ture. I'd love to see you through the viewfinder. The body as a form of art, you are beautiful. ☎71335 (10/20)

Free-spirited, natural, feminine U.K. girl, playful, art-ist 32 seeking intellectual, open, curious, White pro-fessional for coffee shop conversation, music (Ukrainian to techno). ☎70442 (10/06)

EXOTIC BEAUTY BORN IN SPAIN

Very attractive SWF 26, 5'3", ex-model in Spain, long brown hair, sexy, smart, sweet. Great body and mind. Looking for a great guy who can appreciate an intelligent woman who is also very beautiful. ☎71365 (10/20)

SEEKING RARE MAN

Youthful, 55 mountain woman, happy in my woody home would love male companionship. Attractive, fit, professional chef, looking for warm-hearted genu-ine man with a passion for outdoors and real con-versation, who just wants to be himself. ☎71684 (11/10)

VOLUPTUOUS BLONDE

Voluptuous full-figured blonde. SWPF, 37, enjoys the outdoors, movies, romantic getaways. ISO 30-45 SPM with similar interests, great sense of humor and intellectually stimulating. ☎71012 (10/13)

Insolent. You're petulant, brilliant, social, opinion-ated, adventurous, bored by most people. Unafraid of: salvage yards, trains, food that's bad for you, punchy lyrics, a smart woman. I'm 29, creative, in-dependent. An original. Under 40, you're good. Let's banter. ☎71591 (11/10)

Sexy, submissive masochist SWF 42, seeks domi-nant M, experienced BD/SM. ☎71727 (11/10)

Bright, attractive, SAF, 36 seeks soulmate. ☎71445 (10/27)

SWEET FISH

SWF, 29, tall, attractive, tomboyish/femme seeks beautiful inside and out female, reel me in, and I'm yours. Sexy and sensual a-. Bay Area, no men! ☎71580 (11/03)

LATIN PRINCESS SLF, 5'3"

Voluptuous, size 14, smart, good personality. I'm adventurous, enjoy clubbing and going to the mo-vies. ISO SW/LM, 24-30, tall, attractive, muscular, honest, passionate with a stable job. Let's have fun....skydiving? ☎71280 (10/20)

I want to spend New Years Eve (and on) with the man I love. I just have to meet him first. He's 52-62, creative, adventurous, smart, sexy, active, fit. I'm all those things, petite, young 57, curious, loving and fun-loving; a reader, walker, thinker, talker. ☎71393 (10/27)

LOVE SHORT CRUISES

Looking for someone to travel with on a Pacific Coastal cruise on RCL in June. Interested? ☎71691 (11/10)

NEVER GIVE UP

I really meant it. I have dark eyes, hair and com-plexion. Strong zest for living. Dancing, fun, good times, eating too! Try me, and you'll never regret. I promise you it'll be paradise. ☎71707 (11/10)

OUTDOOR AND MORE

Handsome, muscular, non-smoker and no drugs. Enjoy rollerblade, theatre, nature walks. ☎71711 (11/10)

SERIOUS FOOT WORSHIPPER?

Lucky you! I've got a high arches, trim ankles, el-ongated toes, button-shaped shiny nails, amazingly soft soles... sweet for kissing, polishing, worship-ping and foot modeling, with sexy footwear and lingerie. Only generous generous gentleman should apply. ☎70613 (10/06)

TALL ORDER

5'9", 27, SBF, big brown eyes, nice smile, appeal-ing, witty, passionate, direct, enjoys camping, live music, comfortable silence, great kisser, better communicator, seeks tall SPM, 30-45, respectful, considerate, confident. Nice smile a+ @ ☎70674 (10/20)

SEEKING BRITS

SF, 44, Anglophile, trustworthy, happy, lover of life and travel seeks British man with attributes of kind-ness, integrity and a wonder of the world. ☎71329 (10/20)

I am a full figured Black woman searching for a gen-tleman of the old school who likes to hold hands, take walks by the beach at sunset, dance on the pier in the moonlight, have long talks. I would also like someone over 21 but under 55. If this sound good, leave me a message. ☎71651 (11/10)

LEBENSKÜNSTLER GESUCHT!

Good-looking, happy, slender SWF, 5'9", 30ish with many interests ISO intelligent, not boring, attractive(inside and out), n/s guy (35-40)who has that "sparkle" in his eyes. Let's talk! ☎70518 (10/20)

CAPRICORN OUT FOR FUN

Playful, DBF, 47, 5'6", weighty, but attractive, inde-pendent, offbeat, adventurous. Seeks male, 5'10"+, 38-50, slim, solvent, honest, kind-hearted. For laughs, to explore city, foreign travels/films, reggae, theatre, fitness activities, cozy wine dinners and romance with discretion. N/D. ☎71748 (11/10)

TIRED OF WITCHES, WIERDOS, AND LOS-ERS?

How about calling someone who is well-adjusted, upbeat, down-to-earth, and radiates joy? Be tall, 33-45, fit, evolved, romantic, humorous, adventurous, and ISO a best friend to share wide range of plea-surable activities and conversations.☎71731 (11/ 10)

Sweet, pretty, submissive older woman would love a man who is bright, funny, very sexual who is look-ing for a partner. I love the arts, family, travel, and all the things that make life so pleasurable. Let's chat. @ ☎71470 (10/27)

BEAUTY HUMOR TRUTH

Long, tall, Foucalt, Hemingway, Pina Bausch, VerMeer, New York, London.San Kai Juku, Fasci-nation, long drives, noodles, trees, Bloomsbury, Garden, Yes..a few of my secrets. You are lovely/ loving, 35-45. No facial hair, excesses, or need for pain. ☎71722 (11/10)

ATTRACTIVE S/A/F, REGISTERED NURSE

46, professional, petite, compassionate, honest, funny, intelligent, likes outdoor activities, movies, theatre, loves to travel, dance ISO male 43-49 with same interests, educated, financially secure. ☎71563 (11/03)

Attractive SWF, young-looking 36, 5'8", intelligent, sexy, professional seeks warmhearted, financially secure, handsome soulmate 30-45 to love and cherish in an LTR. Enjoy hiking, tennis, skiing, good conversation. Desire for marriage and children a plus. Nonsmokers only. @ ☎71397 (10/27)

SBF, 19, 5'1", 110 seeks male between the ages of 25-30, mature, stable both financially and emotion-ally for a sincere friendship and possible romantic interest. Open to all races. ☎71694 (11/10)

This loose connection is looking for someone to polish up her skills at dominoes. 60+, tall, gentle-man who likes to hold one close, walk, talk, and ex-change surprises. Let's do lunch, S.F. museum, zoo, or a movie. Will return all calls. ☎71709 (11/10)

Enigmatic but charming, 30 year old SWPF, intelli-gent, educated (doctorate degree), attractive and curious, would like to meet intelligent, educated an 35-45 who is serious at work, spontaneous in play, insightful, psychologically minded and emotionally healthy for possible LTR. @ ☎71460 (10/27)

WANT TO BE DADDY'S LITTLE GIRL

Christian female, 37, loves Jesus. Bible believing, abstinent !tl marriage seeks Christian mirror image. Adopt me! ☎81799 (10/27)

I AM AN ELEGANT & ATTRACTIVE WOMAN

I am 54, I speak 3 languages, I love sports, I enjoy dancing and dining. I am looking for a man 55-68, self secure, who respects women. I like long lasting relationships and romance. ☎71251 (10/20)

WF, 28, 5'7 1/2", thin, long brown hair, green eyes. Looking for males who want to write, travel and have fun. Open-minded a plus. ☎71655 (11/10)

BEEN THERE-DONE THAT!

Raised the kids, Had the career. Wrote the books. Now it's fun time! Care to join me? Authentic wom-an, basic, but elegant, seeks fit, solvent, profes-sional gentleman for happy days, blissful nights and "the best that's yet to be." East Bay, n/s. ☎71415 (10/27)

CARIBBEAN PLUS

size DBF, 41 with controlled Herpes seeks highly successful kind-hearted man 35-50 years, n/s, n/d, n/drugs, who enjoys the quiet lifestyle no games. @ ☎71311 (10/20)

SWEET BABE

Active, attractive, petite, professional, athletic, fun-loving, well-traveled, educated, tennis playing, equestrian type gal, with a passion for fun, laughter, good friends, and a sweet romance. I know what I want. Do you? I'd like to talk to you. ☎71296 (10/20)

If you are not one of those uptight ones, try this... Very attractive, fun-loving but speaks very little English. Slender AW, 25 seeks AWM, 35-45, pre-ferably speaks some Cantonese/Mandarin. For love and (why not!) marriage. Let's go for a romantic honeymoon in exotic Macao and perhaps, I then learn American English. ☎71341 (10/20)

Extremely attractive, tall, slender, gay female, 33 seeks sincere lesbian, 29-40, feminine, sexy and slender for sunsets, laughs, dining, hugging and oc-casional clubbing. ☎71426 (09/22)

COUNTRY LIFE!

Adventurous, attractive, able SPF, 39, has a dream. Ranch in the country, horses, fresh air and a good life that includes loving, living, dancing and working together. Seeking positive, life loving, capable horseman to share journey. @ ☎71600 (11/10)

FRIENDS FIRST

Retired DBF, 64, intelligent, independent, high mo-rals, enjoys theatre, ball-room dancing, and arts. Seeking respectable gentleman. Prefer tall, 5'10"+, n/s, n/d, race open, 62-73, ☎75070 (12/01)

ACTIVE MAN WANTED

Tall blonde seeking active man, 40-50's for danc-ing, walking, talking, hiking, and more. Lover of good wine and humor appreciated. ☎71637 (11/10)

I'm 25, single, and looking for a man, doesn't that say enough? ☎71677 (11/10)

IF ENGLISH IS YOUR 4TH LANGUAGE?

Age is 40-70, love living, laughing, lounging, lin-guistics and loving and I don't have to split the bill. Connect with this 40-something blonde, sharp, shapely, sultry, surprising gal. @ ☎71398 (10/27)

ROMANTIC AQUARIUS

Widowed Black female 61, 5'8", 190 lbs., sensuous, active, with youthful appearance. Seeking single sensuous male 55+, honest, sincere. Race open, light smoker, moderate drinker. In Richmond area. ☎71200 (10/13)

ASIAN STRESSED OUT

Looking for outdoor hikes, theatre movies, com-panionship, 40+, must like chinese cooking. ☎71712 (11/10)

Older man sought to spoil young girl. Me: 20, Phil-ippo/Spanish SF. ☎71303 (10/20)

Let's have fun and brighten up the world. Looking for a heart and a good sensitive friend. I believe there is someone for everyone. Will you be my someone. Time is of the essence. SBF, 50 seeks tall, fit, handsome. ☎71515 (11/03)

GORGEOUS

WF, 5'6", curvy, dancing, dining out, movies, travel ISO SWM, 40-50, handsome, 6', dark hair, same interests, high morals, gentleman, spiritual. ☎71553 (11/03)

LIVELY LADY

Attractive older Asian woman seeks company of an attractive man interested in travel, animals, ethnic events. ☎71692 (11/10)

SUGAR AND SPICE AND NICE LEGS

Everything nice: Pretty, slim, brown-eyed blonde seeks successful, balding professional over 50 who enjoys and values family, friends, animals and dis-covering each other for fun and romance. ☎81284 (10/27)

I AM SO HORNY AND HOT

SF looking for that Big Stud. I'm very horny and hot. I love it any way I can get it. I am 5', 135, dark skin, long-hair. I love to watch porns and have sex. ☎71747 (11/10)

SILVER FOX

With a heart of gold, a precious gem hidden in Oak-land's Hills, seeks sterling gentleman with platinum sensibilities to share happy days, blissful nights, golden years. Please be refined, financially solvent and physically fit, 55-70, East Bay, N/S. ☎71667 (11/10)

CLAIRVOYANT TOLD ME

My companion can't be found in Sacramento. I might as well start looking! DBF, Kelly Price sized, 41, Aries, writer who also works a "regular" job. A bit skeptical about "love", looking for a patient, intelli-gent man of any race for friendship. Let's talk first, okay? ☎71586 (11/10)

LOOKING FORTWIGGY?

You won't find her here! What you will find is an ac-tive, warm, witty, n/s, liberal SWPF, 51 ISO n/s, SWPM, 35-58, with a great sense of humor who en-joys long walks, beaches, dancing, movies. Prefer East Bay. ☎71454 (10/27)

Looking for gentlemen over 50, must be stable, generous and kind. I am divorced with two grown up and independent. ☎71702 (11/10)

Ph.D. History student, 37 seeking male friend 35-50 with interest in one or two of the following: literature, film, history, languages, politics. Good sense of hu-mor a plus. @ ☎71373 (10/27)

26 year old exotic cutie B/A/W seeks super attrac-tive guy with gorgeous eyes into boarding, photog-raphy, art, trance and sexy girls. Call 4 more. ☎70928 (10/27)

LET'S GET TOGETHER

Attractive, very well-educated Russian lady, 26, looking for a successful man to share time with. I love art, traveling, dancing, salsa, symphony, mo-vies, dining out. Independent but like to be taken care of. ☎71579 (11/03)

SEDUCTIVE AND CURVY

SAF interested in dancing, good food and wild nights of fun! ISO 20-something, hot man of color. No jerks, no strings attached, no LTRs. Just some-one to dirty dance with.... @ ☎71442 (10/27)

PERSIAN PRINCE?

I am a petite, athletic, professional, sweet American gal, and I am hopelessly charmed by that beautiful, Middle Eastern look. ☎71295 (10/20)

LET'S CELEBRATE LIFE TOGETHER

Brazilian DWF, 58, 5'2", 115, green eyed, youthful, cute, n/s, adventurous, educated, passionate, into inner growth, walking, travel, writing, watercolor ISO compatible, fit, clean shaven man 54-65 for com-mitment. ☎71382 (10/27)

PASSION PREVAILS

Radiant, pulchritudinous, raven-haired voluptuary: Full of body, heart and spirit; tall in stature; sharp of wit; a thinking man's woman of 43. Playful, literary, remarkably sensuous, questing for my bold, ardent, Old World warrior as lifemate, lover and best friend. ☎71527 (11/03)

YOUNG, OUTDOORSEY, UNIQUE

24 year old White bisexual female, 5'8", 130, short brown hair, brown eyes, ISO passionate, gentle, confident SM, 20-28 who understands himself, re-spects women, likes the out doors, passion, good conversation. We should have a good time. ☎71456 (10/27)

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. ☎76572 (10/27)

PHYSICIAN, 42, SWF ISO SWM

post-graduate degreed helping professional. We: personal growth-oriented, psychologically-minded, capacity for deep intimacy, good communicator, spiritual, compassionate, honest, trustworthy, genu-ine, intelligent, funny, adventurous,playful, sensu-al. Come explore the outer/inner world with me. ☎70275 (10/27)

Roaring fire, rain, dogs on floor, sports on TV, pro-fessional careers weekdays, great home on Week-ends. Be accomplished, tall, educated, normal, monogamous, 43-55 WPM. This picture forever? Your attractive, 40ish counterpart awaits your call! ☎71488 (11/03)

ABC'S OF LOVE

Athletic, articulate, beautiful, creative, diverse, ed-ucated, erotic, forty-three, gracious, green-eyed, honest, integral, Jewish, kind, loyal, loving, learned, multi-talented, novel, optimistic, petite, poetic, pas-sionate, quintessential, romantic, runner, slender, sensual, traditional, travelled, uplifting, verbal, writ-er, xtraordinary, youthful, zesty. Seeks articulate, athletic, good-looking, highly educated, intuitive, professional SWM, under 48 who loves nature, arts, desires marriage and family. ☎81436 (10/06)

WOMAN OF RARE QUALITY

38 yr old, SWF, live and work in Santa Rosa, seeks intelligent, fit, open-minded, SWM for friendship. Maybe more. ☎71639 (11/10)

SEXY CHER TYPE

Jewish 48 seeks finacially secure, tall, SWM, 50-65. No vices, likes movies, garage sales, plays, din-ing out. Must like dogs. Sense of humor vitally im-portant ☎70188 (10/06).

ENFP MONSIEUR?

Exotic, bigger-than-life, curvaceously full bodied, accomplished, ENFP Renaissance Woman of 43, with penchant for adventure, passion, wonder and the kind of engaging, courtly, ENFP gentleman, de-cidedly more comfortable in 15th century Europe, than 21st century America. @ ☎71698 (11/10)

LOVE IS ATTENTION

And I want more! Cute, eccentric, ageless SWF seeks reliable, honest, cat-loving, non-smoking vegetarian guy with a sense of humor. Extra points for enjoyment of films, music, reading. I am open to possibilities. Tell me what you want. ☎71252 (10/20)

VAVAVA VOOM

37 yr old, voluptuous, full-figured, SWPF, seeking energetic, outdoorsy, witty, east coast, savvy, SWPM, 30-40, who can keep up with a smart mouth, vivacious, athletic, funny, semi-cultured joie de vivre, kinda gal, who's thinking wedding bells and kids. ☎71687 (11/10)

SWPF, 45 years old, 5'7", rubenesque, 1 child. Self employed 21 years. WLTM/SWM-best friend with potential for happily ever after. Honestly a must, spirituality a plus, love children/family, humorous, unselfish, giver not taker, enjoy travel, outdoors, music, dancing, water, learning. ☎70346 (10/06)

Looking for fit, southern European man in his 40's, college educated, loves books, art, ,movies, hiking, bicycle riding, FUN, sweet, good conversationalist, independent, and exciting. Do I want everything? Yes. But I have a lot to offer, too. @ ☎71733 (11/10)

R U ITALIAN?

Between 40 and 55? S/DWM of Italian descent sought by attractive blonde/blue young forty-some-thing SWF. Must be fit and attractive, kind-hearted, clean-shaven, n/s, kids a plus. Let's meet and dis-cuss the possibilities. ☎71403 (10/27)

IS THERE SOMEONE FOR METO LOVE?

I am a full-figured black woman over 21 in search of a man who is too. I have a good sense of humor, am gentle, a good friend to my two best friends. I like a gentleman with a good sense of humor, likes good books, music, is warm, soft and a slow danc-er. ☎76663 (10/20)

SWF, PRETTY, FULL FIGURE

or plus size, 46 years. I have a great sense of hu-mor and good communication skills. Searching for same, for friendship and more. Please enjoy mo-vies, music and dining out. Plus size men encour-aged. N/s. ☎70639 (10/27)

Beginning the search. SPF 42, ISO independent SPM who values integrity, laughter, beauty, intelli-gence and is ready to connect. ☎71394 (10/20)

1948 MODEL BEAUTY

solid chassis, plenty of tread, gets great mileage, enjoys frequent outlings and prefers regular oil changes. Likes to be driven by SPM of 1940-1953 vintage. East Bay roads preferred. ☎71

SEARCHING THROUGH HAYSTAX

SJF, 37, 5'7", Auburn curly hair, green eyes, sweet, fit, sexy, intelligent, fun, loves to dance, hike, bike, etc. Seeks sharp, SJM, caring, affectionate, sensual, fit, 35-42, secure, ready for LTR. Are you that needle? ☎71577 (11/03)

WF seeks Wm who is clean and drug free. Contact KB. ☎71693 (11/10)

Seeking interesting, sexy, sweet man who wants to roam through used book stores, go to offbeat movies, club hop, hang out and laugh. ☎71521 (11/03)

Male Seeking Female

Funny as god makes em', 5'8", 26, breast fed, O+, cutie pie. No Jettas(sorry Marina girls). Please be ready to laugh your nipples dry, do whatever the moment calls for and be cute(sorry ugly girls). ☎71674 (11/10)

SEXY, IN SHAPE, MALE

Great looking SWM, 30, seeks attractive female in touch with her erotic self. Be open to everything, boundaries appreciated. Teach me and I will teach you. Be Safe, Sane and disease free. ☎71599 (11/10)

Filipino, 60, energetic, well, fit body of a 40 year old runner, loves outdoor festivals, coffee talk, ISO WF or HF 35-55 for friendship and companionship. ☎70230 (10/20)

Warm, easy-going, inquisitive, SWM, 44, attractive, slim, vegetarian, health conscious, good sense of humor. Like reading, music, politics, personal growth, good conversation. Seeking like-minded female to connect with. ☎70608 (10/06)

Athletic, muscular build 6'0", well traveled, attractive, professional, 27 year old SBM searching for woman, 21-31 year old, ethnicity unimportant, with an open mind and a big heart. Must love to laugh, exercise and really enjoy life. ☎71571 (11/03)

Town and country, surf and turf. Located near the intersection of Stravinsky, cool jazz, the sierras, duck confit and freeze-dried turkey tetrazzini over a camp stove. Kind, warm-hearted, slender athletic man looking for similar 30ish woman. ☎71474 (10/27)

SUGAR DADDY NEEDS LOVER

DWM, muscular, educated, sensitive, caring, patient, very successful professional seeks petite, classy lady, under 35, for romantic evenings, weekends and travel. I'll take good care of you; you take care of me. I won't disappoint you. ☎71439 (10/27)

Freak Daddy, 5'9", 185 lbs., of hot chocolate. Long hot tongue, big black dick. Big beautiful women turn me on. Come to daddy. ☎71644 (11/10)

SWM, 29, seeks all hot babes over 30. Ask and you shall receive. Hung and ready anytime. ☎71468 (10/27)

TELL ME A RIDDLE

Can a slim, handsome, left-of-center Italian-American man, 43, sensitive, gentle, open and giving, find true love with feisty, free-spirited straight or bi-woman, 30-50, strong, intelligent, spiritual and passionate? Be fit, active, pretty and ready for romance. ☎71304 (10/20)

Triad of essentials: SWM, 34 seeks female counterpart bearing model looks, caring heart, going places (i.e. interesting). Is this too much to ask for? ☎71315 (10/20)

RANDOM HEART-THROBS NOT MAKING IT?

Try a creative, strong, white knight, suitable for whisking you off your feet for a connection of amore. ☎71719 (11/10)

International Entrepreneur

5'10", 160, 30 something, jet-setting, fun-loving, Chinese-American, entrepreneur seeks adventurous, sporty, long-haired, Asian-American hottie in late 20's, early 20's, for fun, friendship and dinner dates. ☎71739 (11/10)

SWPM, 30, attractive, athletic, enjoys hiking, camping, travel and creative romance seeks SWPF with similar interests. Let's share some wine over a warm fire. ☎81086 (11/17)

LOVING HANDSOME BODYWORKER

SWM, 38, tall, in shape, intelligent, funny seeks warm-hearted, open, attractive, fit SF 25-40s who enjoys traveling, movies, art, great massages and just having fun. Take a risk. Meet someone new. Reap the rewards. ☎71440 (10/27)

POWERFUL PARTNERSHIP

Woman desired where inner beauty meets outer attractiveness, kindness and skilled communicator. Looking for a deep, loving partnership by SJM who is strong, kind, alive & deep. ☎70111 (11/03)

ENFP SEEKS ENFP

Professional, educated, inquisitive, self-aware, amorous, bearded, husky, Jewish ENFP, 49 questing for tantalizing, empathetic, balanced, well-endowed, hourglass BBW ENFP for romance, scintillating conversation and marriage. We both communicate easily, and are sensitive, physically affectionate, ready. ☎71704 (11/10)

Strong, sensitive, intuitive DJPM, 51, 5'11", 175, who lives in San Francisco and likes good conversation, R&B, movies, and long walks, would like to meet exciting, attractive woman to share our tomorrows. ☎70884 (09/29)

LIBERAL AGNOSTIC

Seeks sensual female counterpart to cook gourmet meals for my low fat diet. SWM, 44, 6 foot, 220, attractive, unencumbered, nonsmoker. Interest: PBS, diet, fitness, exercise, movies, computers, casual dancing, exploring. ☎71629 (11/10)

SWM seeks single female for friendship, dating, possibly more. I am 5'8", 140 lbs, 28, green eyes, black hair, artist, taurus. S.F. resident, listens to Savage, student. Don't be alone, make a friendship with me. ☎71685 (11/10)

LET'S CONNECT DEEPLY

Attractive, youthful DWP, 55 with New York sensibility seeks younger, divorced friend, partner and lover. LTR possible. I'm evolved, kind-hearted, witty, fit and talented cook. My interests include music, museums, hiking and exploring the city. And you? ☎71498 (11/03)

Schpell Czech: SWM, 25, shie, badd spellur. ISO editoreeul type. Ayem intelligint, khynde, speertchule, ahnd lyke gude myoozick. Gihmeecall. A? ☎71477 (10/22)

Active and considerate SWM, late 20s seeking fit SF 40 to 50s+ for dinner, drinks and conversation. Sense of adventure, open mind and love of the outdoors a plus. ☎71369 (10/27)

EXOTIC EROTIC BALL

October 23. Handsome male, 48, seeks adventurous, open-minded, beautiful female partner 21-40. ☎71746 (11/10)

LOST MY GIRLFRIEND!

Good-looking, successful male entrepreneur, 32 needs to find an exceptional date for October 2nd wedding of the century. You: pretty lady who enjoys meeting positive, successful people. No strings attached, no pressure-just fun. ☎71432 (10/27)

DINNER FOR SIX?

Three SJMs, 34-42, professionals with advanced degrees, cultured, athletic, intellectual, well-traveled, seek bright, independent women for LTRs/family. Let's meet over a gourmet meal. ☎73153 (10/13)

SEX AND SENSIBILITY

SWP 45, 177, visiting Scholar UCSB, writer, handsome, sensual, tender, introspective, shy, Likes arts, nature. ISO soft, curvaceous woman with tender sensuality, who is also sensible and intelligent person, to bring some color to my life. ☎71716 (11/10)

Good-looking 24 year old SWM seeks woman. ☎71452 (10/27)

CHIVALRY IS NOT DEAD

Fun, happy and moderately attractive. I am short 5'8", libidinous, I like read books, and...Most importantly, I like older women 20-40, who want to be adored and in the ear in the rain. ☎71557 (11/03)

THIS CAN BE YOU

Single, retired writing and longing to me you for movies, hikes, nature walks and husky fun. ☎71713 (11/10)

Taurus

Do you like coffee at Rockin' Java on Haight, movies, poetry readings? I'm a real creative, cute SWM Taurian, 44 (look 10 years younger), blue eyes, screen writer, poet, music enthusiast, love 60's rock-n-roll. You: real, sincere, friendly. ☎71728 (11/10)

Don Juan DeMarco with raging love hammer and masterful skills. Only women with stamina need apply. ☎71338 (10/20)

EARTHY SPIRIT

SM, deeply involved on a Native American spiritual path desires a suitable friend/partner/lover to walk the good red road together into the new millennium. Playfulness, humor, patience and understanding are among the qualities I offer you. ☎71381 (10/27)

Tender-hearted, stalwart, tall, blue-eyed, occasionally authoritarian, sometimes subversive post-Marxist seeks LTR. My favorite things include laughing, music (folk, pop, etc.), dancing, political news, work, family, playful argumentation, movies and all kinds of food. I believe in love. ☎71538 (11/03)

Tall, dark and handsome (frite but true:) AM, 40ish, athletic, fit; hiking (urban or rural), cycling, tennis, witty, humorous and techy; crosswords, inquisitive, easy-going, find Art Bell and Bill Wattenberg entertaining at times. Southbay. ISO similar SAF. under 38. ☎71419 (10/27)

Attractive mensch who loves the warmth of printed word, seeks easy going, creative woman too share adventures, pleasures and friendship. I am 45, and would like to meet someone who also enjoys books, music, children and nature. ☎71342 (10/20)

SWM, 45 looking for SF who would like to share good music and fun times at the upcoming Phil Lesh Warfield shows. Hoping to meet a new friend with similar interests for possible LTR. ☎71522 (11/03)

INTENSE SWEATY

work out for on the edge SF wanting to explore love, romance, sexuality friendship with handsome, wild, and daring. ☎71531 (11/03)

WM, 43 looking for female for dancing, dining, walks, baseball games, BBQ's. Would like to meet someone 35-55 for friendships possibly more. N/s, n/d. ☎81735 (10/20)

OUTDOORSMAN

Robust SWM, 51 seeks adventurous SF 35-45 to share outdoor fun by day and indoor fun by night. ☎71495 (11/03)

Male, 43 seeks pleasingly plump woman for discreet relationship. ☎71647 (11/10)

REACHING OUT TO YOU

Handsome SWM professional, 40, 6', fit successful, highly educated, caring, passionate, with integrity. I am seeking my soulmate: a deeply feeling, expressive, kind-hearted, attractive WF or AF, slim or medium build, 25-39. ☎71497 (11/03)

I'm a 26 year old good-looking Latino, 6 feet tall, in good shape and have a goatee. I'm looking for a pretty lady to have lots of fun with. ☎71350 (10/20)

SINGLE UNDERESTIMATED MALE

38, 5'11", 205 lbs., BM, production specialist at a candy factory, who loves life, fishing, movies and quiet evenings at home, is seeking a woman 21-45 for friendship and marriage. ☎71516 (11/03)

NO STRINGS, WEEKEND FLING

SBPM, 28, 5'11", 170 lbs, athletic build, baby-face with boyish smile. Can you excite me? You can if you are S/W/A/LF, 25-40, 125-150 lbs, curvy, nice legs, eyes, hair. Only nymphos need apply. ☎71669 (11/10)

Asian? Nice lady desired by imaginative international gentleman 36 year old professional (lived throughout Asia). Sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine... ☎71336 (10/20)

Perhaps a cross between a bear, seal and an otter. Organic gardener with a deep love of plants. Dream about land someday but doing well with a nice home and garden/farm in Berkeley. Academic scientist. Seek friend for warm, sensuous friendship, home cooked meals, fall/winter fireside eves. Eventually seek LTR, family. (May have an extra ticket to Tonga this fall). 38, JM. Write PMBox 171, 1678 Shattuck, Berkeley, 94709. ☎71332 (10/20)

SEEKING SOULMATE

Very attractive DBM, 39, childless, 6'1", 185 seeking an attractive, childless, stylish, S/D/WF. We enjoy deep conversation, walking, fine wine, cooking, candles, restaurants, and deep sensuality. It's a plus if you like to dress sexy when we go out. ☎71535 (11/03)

ascending spiral: creativity, passion, integrity seeking secret agent: frolic, travel, astral projection, bring the funk, and a mountain bike, big brains, kung fu knowledge, goddess, a+, supernova soul, silver thread, omar khayyam, han solo, joseph campbell, black flag, theosophy, dig? ☎71533 (11/03)

LITTLE GIRL, I WANNA MARRY YOU! and BEFORE the New Millenium's Eve We're: balanced, earnest, faithful, intelligent, loyal, reliable, shy, sweet, well-educated, I'm Italian, 39, 5'10", 190. You're: 34-39, petite, Russian or Thai a plus. Are you ready for a honeymoon in Italy in December and a lifetime by the Bay? ☎71615 (11/10)

Active, adventurous, independent, silly, happy, respectful, affectionate, sensitive, intelligent, non-smoking, slim 30s physical therapist into running, climbing, music, cooking and anything new and challenging seeks female with most of the above. Intriguing friendship now, the future is open. ☎71469 (10/27)

What's the steepest street in North Beach? Do you like the water? SWM, 28 seeking fun, sun and dinners in the beach. Looking for female 25-35 who enjoys the same. ☎71385 (10/27)

I like Swing dancing, outdoor activities, swimming and am athletic. SM looking for same SF. ☎71636 (11/10)

RETIRED HARVARD GENTLEMAN

seeks voluptuous, curvy, cerebral companion 45-60 for friendship, fun and romance. ☎71416 (10/27)

SWM, 33 ISO SWF 24-28, seeking a wonderful LTR where culture, French language could be taught, travels made, fun and serious intimacy is found. ☎71264 (10/20)

MWM 33 seeks back door beauty for fun. ☎71734 (11/10)

Crazy Diamond. Last book, "A Conspiracy of Tall Men". Last outing, Opera in the Park. Last workout, athletic yoga. 34, 5'10", blue-green eyes, brown hair seeking positive, motivated, focused, athletic woman with a killer smile. ☎71363 (10/20)

Tall, dark & handsome, 46 years (low mileage!), professional MWM, trim, funny, passionate, attentive, intelligent, someone who is for real seeks attractive, intelligent, slender to medium built, 25-45 year lady with strong libido for discreet rendezvous. Let's have fun! ☎70750 (10/27)

Hot Chocolate Fudge needs Yellow icing. Seeking warm and tender Asian female 35-50 who loves foreign movies, dancing or just staying home snuggling. Honesty and spirituality a must. Shall we melt together? ☎71568 (11/03)

My name is Rik. I'm a SBPM living in Minneapolis. My interests include Jazz, classical, east Indian music, photography, biking, film, progressive politics and yoga. I'm seeking an attractive, romantic, female, 28-40, gentle, artistic, and highly educated for LTR. ☎71649 (11/10)

Man of integrity seeks smart, athletic, cutie. Good natured, good sense of humor, SAM, 35, 5'6", clean-shaven, fit, n/s, n/d. Likes outdoor activities and adventures, dining out, sports, travel, movies, music. Seeking active, attractive female for friendship or LTR. ☎71607 (11/10)

SBM looking for beautiful SWF. My hobbies include movies, cooking dinner at home. 6'4", handsome black male. ☎71616 (11/10)

Great catch, SWM, 6'1, 185, well-built, muscular bod, 38 looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate. ☎70569 (10/27)

Tall, handsome, blue-eyed male, 34 multi-lingual, multi-cultural interests, athletic, music-loving seeks attractive bubbly, attractive, intelligent, fit LBF 25-38 to enjoy life together. ☎81633 (10/20)

I am 28, a regular White guy, not from "The City." Like movies, food. Average/build, college grad. You are funny, smart, can handel yourself socially. Looking for good conversation, movie partner. ☎71347 (10/20)

Wealthy DWPM lower Nob Hill ISO tall, trim lady 50+ for LTR. I'm an attractive, well educated international consultant in excellent health and condition. ☎71509 (11/03)

Active and activist, SM, 34, 5'8", dreamer with dreamy eyes ISO someone to dance with, hike with, and to gaze out over the Pacific from Mt. Tamalpais with. Must love life and people (except Republicans). ☎71383 (10/27)

LET'S HAVE A FAMILY

Spiritual, well-educated, handsome, well traveled man early in 40s ISO WF in 30s for LTR and ultimately having a child. I have a weakness for blondes with light eyes. ☎71661 (11/10)

JM, 34, easy-going, editor, publisher and occasional writer of short stories. Enjoys literature, listening to blues and jazz, playing or watching sports, old black and white movies and used bookstores. Looking for a thoughtful SF, 27-35. ☎71485 (10/27)

BLACK SEEKS WHITE

I'm one of the most interesting people on the planet. I'm a man of the world with Christian values. I'm extremely creative ope-minded, romantic, intelligent, athletic and adventurous. I'm crazy about White girls. Explore, discover the possibilities. ☎71578 (11/03)

NICE THIRTY SOMETHING LADY

Looking for sweet, friendly woman who likes to go to the movies, parties, and travel. I'm also thirty something guy. Asian, and easy to talk to. I don't smoke and drink. ☎71714 (11/10)

Nobody's fool- BMW Rider, passionate about life, (KALX-y pop/folk) music, motorcycle touring! Laid back, successful, ready for something serious. Seeking contented, fit, earthy Bay Arian woman. Eclectic "nonmainstream" tastes preferred by this 35 year old 5'10" WM. ☎71286 (10/20)

OYE, COMO VA?

Manly, good-looking brown-eyed face with an easy-going, humorous, adventurous personality seeks same in very feminine, pretty, blue/green eyed face, 18-28 for hiking, camping, movie-going, dining, dancing and more. Latin male 35. ☎71375 (10/27)

Land mammal, SWM, 39, calm, deep, smiley, attractive, seeks SWF with similar qualities to share coastal hikes, Cliff bars, sunsets. ☎71597 (11/10)

KING OF ANDROGYNY

SWM, 34, blue/brown, Irish, bisexual, Leo, open, honest, loving, accepting, nonjudgmental, light drinker, loves hemp, seeks like or accepting female for fun, romance and adventure, all races and colors welcome to respond. ☎71289 (10/20)

I PROVIDE CARESS AND LOVE

You provide English lessons. I am tired of seeing many women without caresses. I see men having fear of women. I am Brazilian, 28, very HOT, I give love and caresses. You'll love me at first kiss. I'm waiting for you. ☎71525 (11/03)

Join me on a romantic evening in San Francisco. I 36, 5'10", 180 lbs., fit and handsome. I'm happy and successful. Seeking a fit, feminine fox with a great smile and no past baggage. High heels, short skirts a plus. ☎71612 (11/10)

JAMES BOND'S ACCENT

Buddha's spirituality, Gahndhi's soul, Einstein's brain, 30s, Ph.D. Chomsky's politics, Derrida's Deconstructionism, Baron Munchausen's globetrotting fervour, Ansel Adam's photographic talents, slim, long hair, Gypsy King's gorgeous, exotic looks, British actor, Ben Kingsley's "original" ethnicity seeks cerebral Goddess. ☎70494 (10/20)

HE'S GOT TO HAVE IT!

Me: a SBM, 6 foot, 200 lbs., medium build, medium brown, 40, decent looking. You: attractive female, not overweight, 35-45, n/s, into movies, romantic dining, sex. Not all in that order. LTR? Maybe! Race open. ☎71371 (10/27)

NORMAL GUY!

Active, fit, SWM, 33 seeking woman 28-35 for romance and fun. Me: financially secure computer professional who loves the outdoors. ☎71572 (11/03)

San Francisco PBM, handsome, light-skinned, 6'3", 225 lbs, 30, muscular, oral seeks petite woman for erotic adventure. Prefer lifestyle AF/W/F/H/F, but not required. I also have 2 SBM roommates available for activities. ☎71323 (10/20)

SWM, 6 foot 3 inches, 190 lbs., 57 years old, handsome, affectionate, bilingual, overseas 24 years, retired. Interests: quiet life, simple pleasures, home, travel, walking, dining, romance, Latin music, investing, history, movies, winter. Noninterests: drinking, drugs, sports, television, pets, dancing, summer, socializing. ISO traditional sweetheart, 48-69, who always dresses and acts like a lady. LTR. ☎71411 (10/27)

Ascending spiral: creativity, passion, integrity seeking Secret agent: frolic, travel, astral projection. Please bring the funk and a mountain bike. Huge brains, kung fu knowledge, dawn patrolers, plus supernova soul, silver thread, Omar Khayyam, Han Solo, Joseph Campbell, Black Flag, theosophy, dig? ☎71390 (10/27)

Pragmatic, gentle man, 36, city planner, law student, attractive, fit; seeks fit, vibrant gal for event, meetings, dates, etc. ☎71552 (11/03)

MEXICO & ME

ISO travel companion to split expenses and margaritas. I'm SWM, 49, 6' hunk, with brains and humor-let's go!! ☎71266 (10/20)

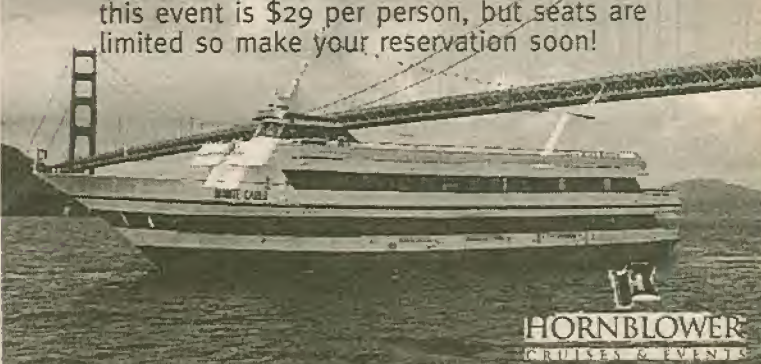
SFSU ASIAN STUD

Tall, 6', 24 year old college hunk seeks playful 20-26 year old Asian female for hardcore sessions late at night. Half Korean, half Chinese very sexy body and smile. Nasty girls and petite a plus. ☎71630 (11/10)

Feeling Lucky?

Join Hornblower Cruises & Events and the *San Francisco Bay Guardian* aboard Monte Carlo on Thursday, November 4 from 7:30 to 10:00pm. Enjoy breathtaking views, a delicious dinner buffet, D.J. /Karaoke entertainment and just for fun casino style gaming as you sail San Francisco Bay.

Meet other singles and place your own FREE 40-word connections ad. The special price for this event is \$29 per person, but seats are limited so make your reservation soon!



HORNBLOWER CRUISES & EVENTS

c GUARDIAN nnections

Monte Carlo Night on the San Francisco Bay

To reserve your place call 415-788-8866, ext. 400. Charge your ticket to any major credit card.

For more information, call 415-255-7600

I live in a truck. I may become a millionaire. Or I may become a bartender. I used to be a professor. Maybe I'll learn to weld. Are you nuts, too? ☞71593 (11/10)

HANDSOME, BUFFED,

Good values, intelligent, funny, financially and emotionally secure, DWM, 38, 5'9", 165, owns landscape design Co. Loves hugs, plants, animals, nature, dogs, travelling, hiking, camping, art, science, National Geographic, Nova, and life in general. Seeks beautiful, honest, happy, emotionally available, SF, 35-up, Peninsula area. ☞71625 (11/10)

ASIAN LADY!

SWPM, 42, sincere, affectionate, tall, fun, seeks sweet, smart, attractive, fun SAF for romance. ☞75333 (10/20)

Beautiful female sought by handsome male, 36, 6', athletic, artistic, professional, romantic. You are attractive, artistic, sincere, professional, 27-32. N/s, n/drugs. ☞70769 (09/22)

Attractive, WM, 46, fit, trim, and hopeless romantic in platonic LTR seeks lady in similar situation for lover, companion, and friend. Explore the thrill of kissing, sensual massage, tender loving, and soulful caressing to excite, enrich, and energize us. ☞71725 (11/10)

Mutually beneficial, fun relationship sought by busy, generous, SWPM. I am fit, healthy, attractive and very discreet. Please be the same. Age and race unimportant. I am active, adventurous and open to suggestions. What do you want? @ ☞71489 (11/03)

MR. FREEBIE

Mr. Freebie is back in town! Girls! Do you feel lucky? If so, Please phone Mr. Freebie! ☞71688 (11/10)

HII

Like to meet a sensitive, intelligent, handsome, single father? I'm very sincere, dependable, serious & humorous, shy. I'd like to meet an honest, caring, attractive woman who wants companionship, intimacy, fun. Any race 38-50. ☞71253 (10/20)

SANTA BARBARA

Very successful WM, 50, handsome, fit, slender, cultured, sensitive, romantic, financially secure. Loves travel, music, movies, art, animals, fitness activities. Would like to meet very attractive WF, 32-46 for meaningful, sharing LTR. @ ☞71275 (10/20)

ORAL SUBMISSIVE WM

Straight, clean, mature male will orally pleasure you on my knees while you watch XXX videos or tie me spread eagle to bed and make me worship every inch of your body. ☞71551 (11/03)

SBM, 33, 6 feet tall, 185 lbs., relocating to area at end of October seeks professional, attractive and fun for dinner, dancing discussion no strings. ☞71520 (11/03)

HERPES SWPM, 41

good values nonetheless. ISO female 46, sense of humor, in shape physically/emotionally. For friendship or more. S F residents only. Prefer non-smokers/drinkers. Take this chance for love and call. ☞71500 (11/03)

HOME BOY WANTS HOME GIRL

Old fashioned values, absolute monogamous, honesty is only the beginning, must want to share all thoughts, ideals. I live in the delta, love sailing, swimming, diving, hiking, camping in remote High Sierras. Disabled 6'4", 240, 43, herpesB. ☞70737 (09/22)

Silly, shy and sweet but confident SM, 29 with infectious smile and passion for music, books and long walks. Seeks SF to challenge beliefs, soften my heart, share the morning's solitude and tumble through star-filled nights. ☞71648 (11/10)

ISO INTIMATE RENDEZVOUS

Seeking refined, sexy, attractive 40-60 year old married woman for passionate, sensual adventures. Clean and safe, of course. 30 year old handsome, athletic, sensual SWPM attracted to the beauty of older women. Let us share fantasies together! @ ☞71503 (11/03)

HARD-HEADED WOMAN

PSWM, 47, seeks intelligent, imaginative woman. Enjoy day trips to the beach, coffee in afternoon cafes, films at night and more. Companionship with an eye to the long term. Interests: conversation, growth, dancing, books. ☞71298 (10/20)

GERMAN IN JAIL

SWM, 31, 6'1", 150, dark blonde/hazel, spiritual, open-minded, creative, nature loving, honest software Engineer from Munich, in jail for six months. ISO SWF, 24-38, tall, Brunette/green, independent, drugfree Angel, to bring back life, share dreams and thoughts. ☞71635 (11/10)

SUBMISSIVE S.F. MAN

wants to serve a woman or group of women. I do housework and chores. No sex expected. ☞57678 (10/06)

Slightly bisexual, attractive, strong, easy-going, fun-loving, eclectic, slender SWM, 35, 6', 170 lbs., in San Francisco. Masters degree, career, free time, never married, no kids, healthy. Seeking smart, passionate woman who know how to enjoy life. @ ☞71378 (10/27)

FIGURE MODEL

Needed by handsome easygoing, funny, generous, accomplished artist, 36, for oil/pastel work in luxurious sunlit setting. Please be beautiful, slender, under 30. Some art model experience a plus, but not required. @ ☞71302 (10/20)

ORAL OBSESSION

I love to give oral sex- no reciprocation necessary. I'm a SWM, 25, brown hair, blue eyes, tall, thin, attractive, clean and discreet. Be attractive, under 40, clean. Don't be fat. ☞71680 (11/10)

TYPICAL MALE

DWM, 49, hard-headed, arrogant, childish, with fragile ego, seeks a typical woman. ☞71718 (11/10)

Dance of Joy! DJ, 40, seeks spirited lady 20-42, for celebration of life. Please be open to house, techno and jungle music. ☞70943 (10/27)

JEWISH PHYSICIAN NEEDS URGENT CARE

39, attractive, youthful, fit, multi-talented, humorous, intelligent, dynamic, loves hiking, biking, dancing, movies, piano. I'm on call, so call. ☞71256 (10/20)

Wealthy, intelligent, handsome White knight, DWM, 48, 5'11", 185 lbs., seeks to rescue damsel in distress 25-45, 5'5"-5'11", proportional weight, for mutually beneficial LTR. ☞70902 (10/06)

SINCERE MATURE GENTLEMAN

If you are a good-looking lady 28-45 and knows how to appreciate a generous and romantic man, respectful and educated that enjoys making his mate smile for many reasons. Please call ☞71402 (10/27)

ARTIST WANTS BABE

Successful, SWM artist wants to take care of a 20-32 yr old, healthy, attractive, insecure, corporate or creative female. Will support you if the chemistry is right. If you are hip, cool and experienced we will travel internationally making documentaries. ☞71665 (11/10)

INTELLECTUAL WANTED

less not averse to topics ancient (sables Sophocles?) and modern (how about QM transformations?) nor to a professor, symmetrically, overwhelmingly, staggeringly old (70 "just" points if you know that usage desired for tea, company and mega-Margarita.) @ ☞71279 (10/20)

WIFE SHOPPING

Athletic, 6'2", handsome, Swing dancer guy, looking for beautiful outdoorsey, athletic, N/S, F.

GENEROUS PARTY GENT

Hostess for private couples only swing parties sought by generous gentleman. Also, possible mutually beneficial relationship if we match well. ☞71596 (11/10)

Leftist, pro-feminist SWM, 51, spiritually progressive health care professional, loves music, dancing, exercise, outdoor adventures, kids political work, etc. Seeking leftist, feminist mate. ☞81138 (11/03)

HIGH FLYER!

The higher you fly, the further you fall. I can make you love me but why? DWPM, Euro-import, 40s, gentle, tall, sporty, handsome, with many other qualities seeking pretty, slim to medium built woman, easy-going, humorous, natural, unpretentious-simply normal. ☞71262 (10/20)

AFROPHILE

SWM, 38, 6', 195, Marin invest executive seeks SBF for LTR. Witty, strong, successful, searching for beautiful, loyal Black women to spoil forever. @ ☞71379 (10/27)

STOP!

You don't have to look any further. Handsome, trim, 50 year old SWM needs friend for symphony, opera, art, 49ers. ☞71564 (11/03)

Warm-hearted, sexy, interesting, passionate WM, 30, nice tan body, beautiful green eyes, into world travel, outdoors, meaningful conversation seeks sweet, real, sincere, sexual woman, 18-32, for fun, outings and physical intimacy. Let's enjoy this beautiful life. ☞71490 (11/03)

SWPM, 46, 5'9", in shape, super nice guy, busy, ambitious, goals, kind, compassionate, grounded, settled down, quiet life, fun and easy going, good sense of humor, likes animals, kids, relaxing, golf. Seeks smart, attractive, best friend, partner, a real life sweet life sweetheart. ☞71340 (10/20)

OAKLAND MAN

ISO FF women 18-30 for fun times. I'm 6'1", 215, BM. Don't keep me waiting. Race unimportant. ☞71433 (10/27)

INTERRACIAL ROMANCE

Artist, humanitarian, environmentalist, 38, 6', satisfying physique, nonsmoker seeks happy, humorous Black woman with unconventional personality, creative mind, healthy body plus prominent posterior. Goals: egalitarian friendship, hiking, biking, museums, marriage. ☞71662 (11/10)

BM, 39 years of age, legally blind, partial sighted seeks female any race, age 22-42, likes music, especially Reggae. Very lonely needs female companionship. Likes women especially Caucasian or mixed Caucasian. I am a Sagittarius. ☞71729 (11/10)

Tall, slim, good-looking professional, charming, 32, degrees in Law and Psychology, East Indian, witty and cynical, compassionate with spiritual, leftist leanings. Seeks like-minded enthusiastic woman with a poetic heart, sense of humor essential. ☞71400 (10/27)

Relationship recipe: mix secure, handsome SM, 30, with career and accommodations. Add monogamy, affection, creativity. Serve with independent, smart, n/s SF who likes foot massages. ☞71291 (10/20)

LOOKING FOR A SPECIAL UNION

SWPM, 45, into yoga, meditation, tantra, adventure, travel, music and fun seeks a lovely lady to share romance and a loving relationship. ☞71530 (11/03)

East Bay SWM, 33, 6', muscular into: chess, jazz and blues, lifting weights, bike rides, and good sex. Would like to meet: single, 20-40, thin to medium build woman who enjoys giving and receiving pleasure. ☞71542 (11/03)

AGE IS A NUMBER

Handsome Scorpio man 40, look 30, always young at heart, mind, soul. Spun records at Burning Man. Into trance, techno, tribal, jungle etc. Love dancing, camping, cooking, laughing, loving, ISO attractive, slender, wild, passionate cuddler, 25-37 for hot romance maybe more. ☞71529 (11/03)

LOVE IN SAN FRANCISCO?

Kind professional bisexual, 30s, with deep imagination. World traveler seeking lover who also lived overseas. Marriage, maybe kids. ☞71650 (11/10)

COMMITMENT MINDED

Mid 40's WM, responsible, bright, hardworking, good values, believe in God, enjoys reading, art and the ocean seeks emotionally available childless woman who is willing to build a future with a truly good man. ☞71094 (10/06)

Pleasant, sexy, thick and/or muscular WF, with a great body, sought for hot and heavy romance, based on great sex. SBPM, 35, fit, lean, attractive, muscular, grounded, longs for mutually satisfying intimacy. ☞71660 (11/10)

I'll be blunt! Me: SM, 31, monogamous, supportive, handsome and likes cooking, hugs, listening. You: 23+, n/s, independent, genuine, affectionate, enjoys conversation, dancing and foot massages. ☞71377 (10/27)

Adventurous, fit, fun SWM, 27, ISO, SW/J/A/H/F, 18-45 that is attractive, outgoing, and looking for a fun, romantic LTR. My interests include shopping, dancing, movies, music. ☞76486(11/10)

I BELIEVE I CAN FIND YOU...

Charming, sexy, SBM, 6'1", 40, looks 27 (really). Sensuous and intelligent. You're slender to medium, pretty, cheerful, loves affection, cuddling, dancing, conversation, laughing and sexually confident. Please be tender ISO commitment and enjoy intimacy. ☞71513 (11/03)

QUALITY SWM, 6', 185, 36

Never married seeks 1st-generation American female of Mediterranean descent. Tco-skinny, a definite plus. Ages 27-36. ☞71554 (11/03)

FACE TO FACE

Active, attractive, civilized SWPM, fit heart, mind and body ISO intelligent, trim SWF, 30's-40's, whose sexuality is hard-wired to her mind and heart and who doesn't take herself too seriously, for conversation, culture, fresh air, friendship, fun, lust, love, LTR. ☞71039 (10/06)

Beautiful Russian sought by handsome Mediterranean male, 37, 6', sincere, romantic, musician, very athletic, professional, financially secure looking for same qualities in a very attractive Russian female who is emotionally available, 25-31 for LTR. @ ☞70848 (10/20)

“RHYME TIME”

1)There's a single guy here just for you...Dark hair and eyes baby blue...A professional at forty...And mostly still sporty...I'm longing to meet someone new. 2)The woman I seek likes to play...But has goals for her life she would say...Whether out for the night...Or at home snuggled tight...She's a treasure to be with each day. 3)How all will unfold is not known...But I promise that you will be shown...A life that's eclectic...And always electric...But to meet me you must pick up the phone. @ ☞71423 (10/27)

EAST EUROPEAN LADY

Passionate well traveled gentleman, 37, 6', professional in San Francisco. Enjoy arts, Golden Gate Park, travel and...! Good luck. ☞71511 (11/03)

AFRICAN ACHILLES

SBM, 62, 5'9", 175 lbs., seeking attractive, slim, female. I'm a liberal, so all comers considered. I'm agile as Achilles, but with no bad heel (been called one though). @ ☞71589 (11/10)

DREAMING OF EURO LADY

Seeking someone special? Sensitive, professional gentleman late thirties with much to offer. Romantic desiring European lady age 20s to late 30s. Let's visit Paris sometime? ☞71494 (11/03)

Looks like Ricky Martin--well not exactly, but caught your eye! Attractive, fit, athletic, 40 year old, divorced, successful, health care professional seeks attractive, intelligent, fit woman who enjoys life and open first friendship and then more. @ ☞71387 (10/27)

Be my trapeze, I'll be your Nautilus machine; be my jungle gym, I'll be your climbing wall; be my high dive, I'll be your trampoline; be my rope, I'll be your handcuffs. ☞71721 (11/10)

LIKE WHO?

like me you hesitate to do this but since you're not a loser (whatever that is) you'd easily say you did a "personal" cause it's funny anyway and also like me you've been told ad nauseam by people other than your family that you're too damn cute and smart and (not that you're dependent on anyone's opinion) you're 25ish-30ish and (unlike me) and you've got buckets full of sweetness for someone you don't know yet. @ ☞71523 (11/03)

FRENCH OR LATIN LADY DESIRED

Imaginative sensitive foreign gentleman, Age 30's, intuitive, Pisces, intelligent and passionate blue eyes. ☞71619 (11/10)

Post-modern, intellectual, internationalist, world-travelled, multilingual, compassionate, former international human rights worker. 30s, slim, dark, handsome, over-educated, into Eastern spirituality, yoga, tantra. Interested? ☞75238 (11/24)

SEEKING LAUGHTER, THEN LOVE

ISO woman 25-40 with great sense of humor, cultural acumen, honesty and openness to romance. I'm successful, secure, physically active and attractive, in my 40s, six foot tall, slim. We'll start slowly, sense the chemistry, see what fate offers. ☞71413 (10/27)

HONEST AND FUN

SWM wanting to enjoy life's little pleasures with someone special like you. Attractive, great shape, fireman, have sailboat in Marina, house in Sierras, surfs, snowboards. Try me. You won't be sorry. ☞71590 (11/10)

DWM, writer, 60, 5'6", seeks attractive, intelligent, independent woman with sense of humor and irony. I like movies, walks, outdoors, travel, women and life. Not into gurus and true believers. Please laugh at self on occasion. I do. ☞71641 (11/10)

Free European vacation. Creative, sincere, honest, attractive, educated, cosmopolitan, Bohemian, artistic, yuppie desires woman to accompany awarded European vacation. Month traveling, relaxing, reading, sun tanning, biking, eating and drinking. ☞71406 (10/27)

ASIAN LADY

SWM, 42, sincere, affectionate, fun seeks smart, sweet, attractive SAF for romance. ☞71732 (11/10)

FIREMAN WITH SAILBOAT

Come sail with me into the sunset under the Golden Gate. Great shape, good looking SWM. Love to snowboard surf and have other outdoor fun. Looking for someone to laugh and have fun. I'll answer all replies. ☞71587 (11/10)

Same old story, friends move away, marry, have sex changes. Life gets lonely, meeting new women gets stressful. So, SWM, 32, athletic, educated, kind hearted ISO platonic LTR with SF, 23-35 or female group for concerts, flea markets, environment. East Bay preferred. ☞71544 (11/03)

Delightful SWPM, 26, charming, intelligent, cute, talented desires non-couch potato SWPF to rule the universe. Brains a must, looks a plus. @ ☞71388 (10/27)

SINGLE/PT MOM SOUGHT

Part time dad would like to meet single or P/T mom for kid oriented stuff. I've got lots of energy and ideas. ☞71548 (11/03)

NO COMMITMENT.

BM, 55, seeking a shapely female(s), 30-50, who is looking for sexual adventures. Have other male friends seeking same. Don't miss this opportunity to have all your sexual fantasies happen. Don't wait call now. ☞70492 (10/27)

DOCTOR SEEKS DOCTOR

58, 6', 160 lbs, romantic, penthouse, chauffeur, seeks humorous woman of standing, 49-69 to share the finer places in life and love. ☞71282 (10/20)

LOOKING FOR YOU

48 year old SWM, easy-going, attractive, humorous, spiritual, enjoys hiking, camping, movies, reading and good conversation. ISO woman 40-50 to share laughter, friendship and LTR. ☞71540 (11/03)

YOU'D RATHER READ E E CUMMINGS

and Camus than go to the gym or surf the net. You don't care that I'm not the hunky Banana Republic type. You don't care that I'm 32 and still trying to write the great American novel. ☞71583 (11/03)

Gorgeous long hair...not only that that, but I'm a 5'10", husky SAPM with an open mind, adventurous streak, and of course a sense of humor; into the typical activities...travel, concerts, sports, theatre, bar-hopping, etc....You too? @ ☞71484 (10/27)

Seeking Asian female for dancing, walks on the beach, sensual massage- tell me your fantasy. I am a WM, 5'10", 170, in my 30s, attractive, with a great sense of humor. Call me, let's talk. ☞71455 (10/27)

HOT BUTT WANTED

WM, 36, tall, fit, handsome, very generous professional, seeks younger 18-25 female for discreet, mutual encounters. You: fit, slim, good-looking, nice firm butt a++. No sex required, limits respected. ☞71550 (11/03)

BRIGHT, BUSY & BEAUTIFUL?

Me too. DWPM, Nob Hill resident, fifties, 5'8", fit, N/S, attractive, PhD, successful and sophisticated international consultant. Enjoy the usual things, only more so. Seeking trim, sexy, intelligent woman for fun, friendship and fraternization. @ ☞71270 (10/20)

Friends, lovers, roommates. Attractive, financially successful older guy seeks combination young wife/recreational playmate for fun, romance, adventures, monogamy. You're slender, artistic, feminine, sensual, unattached, emotionally available. Myself? East Bay resident, don't work, casual lifestyle, 5'8", dancer, world traveler, hedonist. ☞71283 (10/20)

The work has been prolific and original, the plaudits sufficient: This boho-genteel artist retains the ex-athlete's symmetry at 51, though the muse feels a bit-flabby. A brilliant, sensual, engage city woman, 28-38, would inspire and keep the vision current. ☞71622 (11/10)

WANTED: SLENDER AND STACKED!

Very busty Chinese beauty by handsome Italian male, 44, in good shape, likes to work out. Full C or D cup rely only! For friendship/relationship. You won't be disappointed! Because you're my fantasy. ☞71690 (11/10)

Suave, compelling, handsome SBPM early 40s seeks emotionally warm, personable SAF 28-40 for cherished moments, rewarding friendship and if there's chemistry and a match, expect fireworks. ☞71325 (10/20)

ARTIST SEEKS BABE

Successful SWM artist wants to care for healthy, attractive, insecure, corporate or creative female 20-32. Will support you if the chemistry is right. If you are hip, cool, and experienced we will travel internationally making documentaries. ☞71410 (10/27)

SMART CREATIVE SWPM

NS, 44, 5'9", cute, slim and daring. Seeks similar qualities in long haired female. 25-40. He is successful, secure, well-adjusted with open heart and mind, ready for love, excitement, romance, fun and playful adventures. ☞81644 (09/29)

Looking for Linda. She is beautiful in any language, the love of my life. No others need apply. ☞71683 (11/10)

Warm, sexy, passionate, likes to cuddle, likes to keep you warm, safe and sensual needs to enjoy quiet times, good conversation, b/bl, 30, 5'2", handsome, shy seeks woman to open up to and get what I want. ☞71673 (11/10)

SWM, 29, 6'2", 180 lbs., good-looking, fit, brown, hazel, smart, dreamer, easy-going yet intense, sensual, spontaneous, somewhat bizarre, rebellious; relaxing, music, dive bars pleasure, occasional 4:20, motorcycles, friends, travel, ocean, seeking slender beauty, plus for ex-punks, rockers. ☞71343 (10/20)

40-ONEDERFUL YEARS!!

SWM, humorous, dependable, easygoing, open-minded in San Francisco, ISO LTR/friendship. Good conversations, outdoor adventures (walks, picnics...), cultural activities (museums, movies, street fairs...), dining, sports, board games, reading & more! Let's meet & laugh together! ☞71308 (10/20)

Me: Warm, passionate, adventurous, open minded, athletic, creative, fun, very attractive, unpretentious, brown/blue, SJM, 35. Enjoy travel, good friends, biking, outdoors, long talks/walks, music, dogs, running. You: very pretty SF with good heart, quick wit, similar interests and many passions of your own. ☞71312 (10/20)

Tall, fit, happy professional SWM, 43, seeks friend first, lover hopefully, life partner maybe? Please be 30-49, college grad, any race, height/weight proportionate, and a sincerely enthusiastic kisser! @ ☞71372 (10/27)

SWEET AS A PEACH

Looking for love, but...I'll settle for kissing, cuddling, massage and maybe sex. Do you appreciate honesty, integrity, simple joys of home life, nature? Me: SWM, San Franciscan, 5'11", fit, wholesome- boyish good looks, 50 looks 40. Age, race unimportant. ☞71640 (11/10)

I really miss cuddling, kissing, passionate love-making, laughter, sharing simple joys of home life, nature. Do you appreciate honesty, integrity, weekend getaways? Me: sweet as a peach, SWM, S F, 5'11", boyish good looks, fit, 50, looks 40. Age/race unimportant. ☞71408 (10/27)

An Asian body warmly snuggling next to mine would sublime. SWM, ISO SAF 4 LTR ASAP ☞71749 (11/10)

HIDEOUSLY DEFORMED SM

trolling for height/weight proportionate similar female. Architect/Graduate computer art student, 6', athletic, complex, enjoys culture, eating, conversation, lust, etc. Are you cool, smart, radical, athletic, sexy? Plans to take over the world? Let's chat. @ ☞71384 (10/27)

Creative, shy man looking for Asian soulmate for cross-cultural loving friendship. Likes reading, opera, free weights, chess, music, paintings and sensitive, big-hearted woman. @ ☞71505 (11/10)

WHALE WATCHER WANTED!

Wanna discover who you are? Find out who everybody else is. You're what's left! Tall attractive, mentally/physically active, politically progressive respectfully irreverent seeks co-conspirator 40's range for city/country adventures. You live within 30 minutes of Oakland. ☞71604 (11/10)

BLACK AND WHITE ROMANCE

SWM, 42, eclectic, secure, passionate, attractive, open-minded seeks 30s-40s SBF with wonderful qualities, attractive, stable, fit, together, who enjoys the arts, city life, for love, friendship and possibly more. ☞71327 (10/20)

HAI JAPANESE JOSE!

Gahaku/sculptor, communicative, sekkkyoku, hyu-manisuto, romancikkku chodai lover, 6', 38, non-smoker seeks liberal, kidzuku, healthy Japanese woman for sushi, hanami, egalitarian tomonari: ai yoko, Arigatou, Sayonara! (Berkeley). ☞71462 (10/27)

Handsome, SBM, tall, slim seeking attractive female, 40+, of any race who is slender and shapely, understanding, loyal, open, loving, sincere, likes sharing, with a sense of humor. For movies, outdoors, dining, bike riding, music, art, a meaningful relationship. ☞71306 (10/20)

EXOTIC EROTIC BALL!

Attractive, SWM seeks open-minded, sexy female(any race), for exciting evening of wild fun at the Exotic Erotic Ball! ☞71744 (11/10

Young, handsome, clean, muscular SBM with great abs and 8 inch cock seeks beautiful, well endowed woman 18+ for great conversation and even better sex. @ #71492 (11/03)

SWM, European, 31, 5'10", 170, blond/blue, healthy, N/S/DR/D, honest, kind, caring, big empathy, fidelity, financially insecure. ISO SF race, age open. #71614 (11/10)

You smiled at me as I admired your beauty. "Will you join me for coffee, dessert and conversation?". This SWM, 56, 6'4" requests your company to discuss films, books, computers, friendships and love. #71617 (11/10)

I used to ask for dates, but everytime the ladies turned me down; so I just stopped asking (with the hopes that a lady would ask me out, but ladies don't...). So what is a shy hunk to do?# #71428 (10/27)

LIKE THE MOUNTAINS?

Mountain man, SWM, 30, lives in the Sierras. Enjoys skiing, hiking, golf, dogs, cooking. I am honest, sincere and gainfully employed. ISO SW/HF, 25-35, physically fit, who enjoys the outdoors as much as I do. Serious calls only. #71434 (10/27)

Zen, Noam Chompsky, Gigabyte. Make sense? Then we can talk. SWM, 48. Loves cats. Black belt. Health professional. Seeks non-denominational SF 30-50 for good food (plain or fancy), movies, bowling, biking, discussion, walks, fun, games... (relationship?).@ #71446 (10/27)

piBE A STONER

SWM, 6', 186, nice looking, 30s, dark hair, blue eyes, ISO SWF, 25-35, likes to dance, trance and techno, drum circles, camping, creative, communicative, vegetarian, animal rights activist. Works full time, love cooking and cleaning. Fine arts painter. #71742 (11/10)

Tall, dark & handsome, 46 years (low mileage!), professional MWM, trim, funny, passionate, attentive, intelligent, someone who is for real seeks attractive, intelligent, slender to medium built, 25-45 year old lady with strong libido for discreet rendezvous. Let's have fun! @ #70750 (10/20)

TEMPORARILY INCARCERATED BLACK MAN

seeks lady 35-55 years for friendship and a loving relationship. I am loving, passionate, uninhibited, open-minded, good lover. I am an artist-musician-writer-businessman. Write to Paul V. Willis-A-62940 P.O. Box 3471 3 COL Room 147, Corcoran, CA 93212. #71502 (11/03)

Well endowed SWM, 30, enjoys articulate conversation to go-along with not passionate sex, seeks SF who knows what she wants for steamy nights. #58538 (10/06)

AM Professional ISO safe, clean fun. 39, 5'10", slender build, clean-cut. Not into the scene. Enjoy long foreplay, kissing, i.o., oral, massage, showers, lots of body contact. Discreet and have my own place. Healthy living and STD free important. #71328 (10/20)

Me: 31, moody writer with a woman's soul trapped in a man's ego. Difficult to get close to, fitfully loving, reclusive. Love movies, books and relentlessly teasing or running away from women who love me. You: tolerant or enigmatically difficult.@ #71420 (10/27)

SAM looking for SBF, N/S, for friendship, love, movies and jazz. #71664 (11/10)

SEASON PASS

Herbs, tunes(jazz, jungle, modern & classic rock), humor, respectful, intermediate skier, will hang w/ novice. Only missing you. Average looks, h/w proportioned, open-minded, 20s, seeks 20s-40s for Tahoe or S.F. getogethers. Happy, sufficient, loner wants LTR. @ #71703 (11/10)

Perfect combination of a thug and a scholar seeks female 25-33 with nice rear end. Me: 32 year old kinky chess player. @ #71480 (10/27)

Well-hung guy looking for a lady who'll appreciate him. You scratch my back, I'll scratch yours! #71362 (10/20)

Adventure, playmate, partner, Explore spirituality, sensuality, life, each other and more. Educated, multi-faceted SWP, outdoorsman ISO classy, very fit, smart, zesty, SWF soulmate 40s-50s to share it all. East Bay, #71395 (10/27)

SINGLE ROMANTIC

sought by creative, introspective SAM, 28, in the social services. Interests: creative writing, volunteering, photography, dancing, restaurants, the arts, kissing, current events, lectures. You: funny, adventurous, honest, romantic.@ #71724 (11/10)

Medium height, medium build, easy-going good natured, early 50's seeking a girl for dating between 5'-5'6" medium height/build, who is also easy going, good natured. Hope to hear from you. #70573 (09/15)

Bare feet excite you? Obsessively read European history? Dungeon stories delicious (whips, racks)? Quality SWM, 50s, seeks woman, 40s-50s. Must believe love's forever, monogamous, exercise, health. #57096 @ (10/20)

FALL/WINTER ROMANCE?

SWPM, attractive, 41, 6', seeks beautiful, intelligent, SF for LTR. Why an ad? I have mild herpes. I'm educated, athletic, fun, outgoing, understanding, passionate about life, and enjoy skiing, sailing, walks, books, music, exploring new places. U2? #71656 (11/10)

NEWTO BAY AREA!

Adventuresome, fit, 30ish, SWM 5'7", clean, liberal, creative, serious and silly, caring, sociable and outgoing. Seeks SF 23-35 for friendship or more-for good conversation, learning, and exploration of life/world. Intellect more important than looks! @ #71272 (10/20)

Retired Caucasian Francoamerican gentleman. MIT construction inventor seeks good-looking professional Caucasian woman below age 38, without children, pets, in view lasting marriage, raising family, San Francisco, French countryside. Must enjoy social life after a while, perhaps politics. #71401 (10/27)

LOOK HERE

I like to watch worms, enjoy playing Scrabble alone and read Skeptical Inquirer. There's always music in my head. Wouldn't you like to go with me to a bluegrass concert, the tarantula festival, or my secret picnic table? #71595 (11/10)

Wanted: Woman of Color by a 32 year old SWM, 5'8", brown/hazel, large athletic build, enjoys the outdoors, travel, dining out, private quiet times, for possible LTR. You: petite/average build, height/weight proportionate. 25-35, relationship oriented. @ #71069 (10/06)

Seeking European female 25-36 for passionate relationship by sincere, attractive, warm-hearted Englishman, 35. Fit and attractive wind-surfers, runners score bonus points. @ #71396 (10/27)

WM ORAL TOY FOR BLACK FEMALE

If you enjoy a male on his knees orally worshipping you then I'm your man. I love what I do and will do for you. Let me do away with that work week stress and send you home with a smile. #71633 (11/10)

GENEROUS MALE

Successful, wealthy, busy professional, fit, 48. Seeking attractive (full-figured, and/or busty encouraged) female, single or married for mutually rewarding relationship. All replies answered. #71263 (10/20)

French WM, 30, 6', thin, brown hair, brown eyes looking for females who want to write, travel and have fun. Open-minded a plus. #71654 (11/10)

SEEKING SERIOUS RELATIONSHIP

Well educated, professional, Japanese-American male, 40, 5'6", attractive, fit, in search of fit, attractive, female under 33, whom enjoys exotic travels, dining-out, movies and cafe's. Race open. #71686 (11/10)jp

SWM college student looking for female 20-25 who can effortlessly quote Emerson, Jimmy Walker and the Dali Lama in one sitting--someone whose curiosity can not be contained--and most importantly someone who loves to smile. Extra credit for AFS. @ #71463 (10/27)

Middle age man with good looks and good manners, economically independent is looking for smart bright, good-looking, independent, woman, who likes travel, movies, parties and music. I hope to find my fate. #71737 (11/10)

Handsome adventurer ISO daring, beautiful athlete. Passionate romantic, athletic 27 year old, 5'10", brown/blue SWM, loves taking risks and seeking new edges, ISO intelligent, globally conscious woman 20-33 to travel, laugh and work-out with.@ #71479 (10/27)

ROMANTICO!

Gentle, friendly and appealing Latin nearing 40 seeks Latin lady for adventures of heart and mind. #71267 (10/20)

LOOKING TO GO OUT

AM, 40, looking for AF, any age for friendship, to go out with, to learn about new things and understand about life. #71740 (11/10)

ASIAN OR LATIN PRINCESS

Sought by W. 50s guy for loving committed permanent relationship. I'm a one woman loving, honest man with a ton of love in my heart to give. #71558 (11/03)

EXTREMELY SENSUAL SWM!

very handsome, 5'11", 205, passionate, financially secure, sincere, desire baby doll, sexy, adventurous, wild, good sense of humor, enjoy slow dancing to stripping. But most of all quiet nights at home cuddling with your man. #71556 (11/03)

55 year old man wants to share thoughts and heart with similar sensitive woman that appreciates books, animals, nature, values friendship and sincerity. #71555 (11/03)

Man of integrity seeks smart, athletic, cutie. Good natured, good sense of humor. SAM, 35, 5'6", clean-shaven, fit, n/s, n/d. Likes outdoor activities and adventures, dining out, sports, movies, music, travel. Seeking active, attractive female. Could be romantic or platonic. #71261 (10/20)

Professional East Bay, Asian male, somewhat reserved, in search of woman of any race 48+. I am looking for someone for friendship. I am non-smoker and like to travel, golf, dining out, movies and more. @ #71603 (11/10)

Health conscious vegetarian, professional Man, 50's, tall, athletic and good-looking, seeks mature, vivacious, vegetarian professional woman who likes reading, art, music, dancing, cooking, camping, Tai Chi, massage, hot tubs, and other sensual delights. East Bay preferred. #71307 (10/20)

FORMER COLLEGE PROF

Nice looking, early 50s, playful, witty, imaginative, warm and considerate. Politically aware. Sculptor. Writer. Looking for libidinous lady with truly modest wastiline and remarkable pear-shaped abundance below the waist. 150-190 lbs. #71726 (11/10)

Help! Horny young guy, gorgeous in desperate need of mutual oral with a wet lady. #71360 (10/20)

Single Hispanic, Irish male, artist looking for women who enjoy going out at night or staying home and curling up in front of the fire and watching a movie. Let's meet for coffee. #71407 (10/27)

SEEKING ASIAN FEMALE

Sincere gentleman, educated, financially secured, SWM, 38, 5'10, 160, N/S, likes swimming, hiking, gardening. Seeking slender, kind, sensitive Asian female under 38 for relationship. #71541 (11/03)

Seeking young, fun, intelligent, honest, and affectionate lady, who likes to travel and go to parties. I'm late 30s and easy to get along with. No questions asked. #71715 (11/10)

Young SBM, handsome, fit, 6'2", 195, athletic, articulate and ambitious, new to Bay Area seeks pretty SF 21+ for friendship/dating. @ #71491 (11/03)

NOTHING TO OFFER

but the chance to be yourself. Dreams, fantasies, role-playing, dark sides, exorcism, heavy, airy, sensual overlap of contradiction, I'm a novelty act who treats a woman right. ISO a train wreck romance that might last. #71700 (11/10)

European, passionate, attractive, cultured, professional, healthy, very open-minded, good-listener, loves animals, children music fun ISO intelligent, tall progressive, attractive, any race and age. #71605 (11/10)

Female Seeking Female

STABLE, SARCASTIC, SOCRATIC

Me: 24ish pseudo-intellectual with loud loud, rubenesque body, big heart. Let's read the New Yorker, hear the Indigo girls, make love by candle light. Tomorrow, let's read people hear Bach, have wild, passionate sex. #71628 (11/10)

Let's have fun. I'm 34, attractive, femme, level-headed fun girl who enjoys many, many things: music, clubs, working out, sports, movies, shopping, etc. You, attractive, love to laugh, analytical, adventuresome, a little quirky and cute. Let's see what happens. #71294 (10/20)

IN SEARCH OF

Attractive SLF, 30, seeks feminine 21-34 for friendship or a LTR. Are you interested? Give me a call. #70720 (10/27)

Slender MWF with voyeur husband seeks slim, adventurous female, 25-45, any race, for a no-strings-attached relationship. BYO strap-on. Let's have some fun! #71337 (10/20)

ISO someone in-between dyke clone and petty snob. Woman, like myself: attractive, athletic, fem., smart, fun, with positive communication, high goals and an honest straight-forward attitude. I'm 27, 5'5", 118, blonde/blue, and just out of touch from the lesbian scene. #71610 (11/10)

YOUNG NATURE GIRL

Me: 20 year old, short brown hair and eyes, 5'8", 130 lbs., vegetarian, socialist, mostly lesbian bisexual, environmentalist. I like long talks, candles, wine with romantics. You: out, kind, intense, good sense of humor seeking passion, friendship. #71457 (10/27)

SERIOUS MINDED WOMEN ONLY

45 year old petite, White, feminine lesbian looking for Miss Right. If you are looking for a life partner maybe we can meet. Be close to my age. But no butches please. I'm pretty romantic, smart and kind. Race unimportant. #71330 (10/20)

ADVENTUROUS

33, SWPF, looking to wine, dine and dance the night away with 30-40 SWPF that's looking for romance and LTR. Me: easygoing, tall, passionate. You: Honest, energetic, seductive. #71255 (10/20)

ZANY RED HEAD

Pretty, professional, femme (New York transplant via Albuquerque) seeks big bad butch for fun and frolic. #71352 (10/20)

"DDELIGHTS"

Seeking clean, discreet, very attractive, "sane", big-breasted women, who are exhibitionists and love to please! No relationship drama! #71653 (11/10)

GWF SEEKS SAME

Me: 40, attractive, monogamous, fun-loving, down-to-earth seeks same for friendship. LTR in South Bay. Feminine only, no drugs. #70758 (09/22)

MY PERSONAL AD

Everything I want to learn and share can not be written in an ad. So let's just meet in person and find out what this is about. In time, willing to be monogamous with the right woman. #70602 (10/06)

FIRST TIMER EXPLORE WITH ME

SWF, 22, East Bay, long blonde/brown curly hair, voluptuous, 200 lbs., 5'6", funny, sweet, nervous. ISO lesbian or bi female, 35 for discreet passion by night 3rd weekend in October. #71517 (11/03)

Attractive bi-curious WF seeks voluptuous, feminine bi-F, age 35-50, for discreet fun and play. One on one only. Discretion important. @ #71281 (10/20)

Male Seeking Male

HIV+. Total Top Wanted. Capricorn, Cancer, Virgo, Black hair, Brown eyes, any race, HIV+ Pittsburg Taurus, 32, Blue/Brown, 6', 185. Let's play house! #71588 (11/10)

SEEKS ASIAN/LATINO MALE

Attractive GWM, 18, blonde hair, blue eyes, blue eyes, 5'11", 155, tall, trim, swimmers build, athletic college student into gym work outs seeks Asian, Pacific Islander or Latino male for relationship. Call today. @ #71345 (10/20)

SINGLE AND 30

30 year old GWM, looking for LTR. I enjoy movies, walking, music and dancing. Looking for someone who is outgoing and in search of a monogamous relationship. Why remain single, give me a call. #71277 (10/20)

Handsome and horny 30 year old MHM. Inexperienced masculine bottom seeks older masculine top. Prefer Middle Eastern or Black. East Bay. willing to try threesome or more some. @ #71273 (10/20)

"CRUELLY BIRCHED..."

Older senior man is used as a sexual sideline for oddities & perversions as specified by a strict dominating man. Gentleman only please. #71678 (11/10)

LOOK HERE!

Very nice, good-looking GWM, 29, seeking friendship/romance with attractive GAM, 18-30. #71547 (11/03)

SPANK ME

Cute little frat boy, 22, needs over the knee action from dominant big brother. Possible relationship. Location, China Town. @ #71276 (10/20)

Seeking AM and LM under 175 lbs., in the East Bay. Me: masculine, attractive, light skinned SBM, 6'2", 195, 46, humorous, discreet, healthy, disease free and looking for fun and friendship. @ #71536 (11/03)

Asian 5'8", 140, fun, active, sincere, attractive seeks SWPM for dating and good times, ages 28-38. Almost forgot, I'm 23 years old. #71689 (11/10)

Clean Cut Service. Looking for a masculine dude to take care of your tool? 30, 6'2", 215, Brown/Brown, handsome, seeks no-strings fun with bi-married. Come play. #71643 (11/10)

BOXER PLAYMATE

GBM, 50+ wants to eat you in your boxers, clean and kinky only please. #71574 (11/03)

SEEKS DOMINANT BROTHER

Cute student, 22, blonde hair, blue eyes, gym body. Seeks a dominant male 18-40 for spankings, discipline, lectures and more. House boy position or relationship possible. @ #71429 (10/27)

SEEKING SOULMATE

SAM, 22, 5'6", 153 lbs, sweet, affectionate, attractive Filipino, looks Mexican, straight-acting, HIV-, not into gay scene. Reincarnated from ancient times (biblical) good values, conservative nature and God-lover. Perfectionistic, shy type, funny, martyr, down to earth, health conscious. All calls returned! #71249 (10/20)

GENTLEMEN ONLY

Very attractive, young, and remarkably mature dancer who loves the ballet, opera, travel and participating in the finer pleasures gentleman who would enjoy indulging with this Petite Prince. #71519 (11/03)

HANDSOME PROFESSIONAL LATINO

Good-looking, 32, 5'7", 150 lbs, black/brown, goatee, seeks GWM, 27-37, #76453 (09/01)

GREAT CATCH

The best you'll meet. Very healthy, great shape. AM, 30s, 5'6", 160 lbs. of pure muscle. Full of fun and creativity, can't list all the options. ISO under 37 fun and muscular Black guy with 8"+ for great times or friendship. #71443 (10/27)

ADORABLE REDHEAD WANTED!

Cute, young looking, 30, GWM, 6'1", 170 lbs, shaved head & goatee. Interests include painting, bike riding and electronica songwriting. Seeking a freckled-face guy for dating and friendship. Guys from the UK and Ireland are encouraged to respond! #71675 (11/10)

HUNG STUDS-I WANT TO BEYOUR SLAVE

Make me do it your way, please show me how. #71260 (10/20)

ARMENIAN

Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 35-45, honest, healthy, for dating and traveling. #81934 (09/29)

Good-looking available Latino, 28, 5'7", 170 lbs., stocky, muscular. I'm a busy graduate student, so that's why I decided to try and meet guys through the personals. I'm interested in meeting Whites or Latinos under 40. For friendship or more. @ #71354 (10/20)

HANDSOME GLM SEEKS THAT GUY

Handsome, educated, GLM, 48, 5'8", HIV-, very fit, seeks equally handsome, educated, fit, GM, 35-50 to share the fun of reading, movies, travel and romance. Most races OK, but no fatties. Let's date first to get acquainted. Please call. #71586 (11/03)

Bi surfer seeks bi or str8 guy to explore sex on Xtasy. You supply party favors. I'll supply the place. 32, 6',180, Italian/Irish, handsome, muscular, cool attitude, UB the same..and hung big. Prefer my age or younger. @ #71697 (11/10)

RETAIL BY DAY, SHAKE MY TAIL BY NIGHT

26 year old, 5'11", 175 lbs., HIV-, 44 inch chest, 30 in waist, shaved head, exotic bi-racial hard bodied young man seeks White successful, generous, handsome, in shape men 30-45, downtown. #71671 (11/10)

SEEKING THAI MALE

Attractive, GWM, 18, blonde hair, blue eyes, 5'11", 155, gym bunny with a gym body, athletic, into volleyball. College student, new to Bay Area seeking a loving relationship with a Thai guy 18-25.@ #71598 (11/10)

Good-looking, sincere, clean-cut WP, East Bay, 42, 5'9", 155 lbs., HIV- seeks handsome, healthy Asian guy 20-35 for dating. #71453 (10/27)

LOOKING FOR YOU

Dominant 45 year attractive SWM, 6' 190 lbs., HIV-seeking HIV- submissive, 35-55 with smooth body, sense of humor and adventure, San Mateo area. #71631 (11/10)

OVER 45 BUT NOT OVER THE HILL..

Unattached East Bay gentleman, enjoys brief physical encounters with the frustrated 50'sh set. I have privacy, video, and the talent/experience to please. #71743 (11/10)

Calling all uncuts! Wanna swallow your cum, savor your cheese, drink your piss, rim your hole, eat your ass, lick your balls. The werx ASAP. #70426 (10/06)

LOOKING FOR GWM

20s-30s with a smooth body, to live together outside the Big City (a very quiet place, with a garden), who is interested in self improvement and LTR. Me: handsome foreigner, top, 6', 175, salt and pepper, 51, Leo, n/s, HIV-. #71652 (11/10)

GOOD GUY SEEKS SAME

28 year old guy, 6', 175, masculine, intelligent, handsome with great personality seeks like-minded companion. Athletic, moral, "family minded", non-scene oriented. Preferences include: tall, 28-34, Irish, n/s, most important features: great personality and own life. #71284 (10/20)

Cute, smart and I'm a nice guy too! GWM, 33, 6'1", 178, 33" waist, native Californian, like to hike daily. Looking for LTR. #71508 (11/03)

SHUT UP AND FUCK

34, 5'10", 195, blonde/blue, muscle fuck, wants good-looking, masculine men to pump full of squirt. Also love to get massaged and jerked off-anytime. #71672 (11/10)

Sensual & philosophical/moderate Christian, politically incorrect, Moderate Pride/queer realist, offbeat & independent, easy-going humor!-WM,30s,good-looking?, easy-going masculine, oral-versatile (no anal, thanks) seeking partner, friends...or short-term "buddies". Asian, Latin, or smooth A+, but similar outlook #1. #71559 (11/03)

SANTA NEEDS ELF

So. CA workshop needs young, trim, clean, trim elf with hands on experience. Ability to use tool a+. Submit resume for position. Work directly under Santa. #71204 (10/20)

STRAIGHT GUYS NEED HEAD TOO

friendly, all-American boy-next-door seeks straight, fit, white dude under 35, who appreciates discreet, mind blowing oral service. No reciprocation. Any time. #70593 (10/06)

I wanna become your regular cocksucker so I can savor/swallow load after load, maximized by my great techniques! Dick size incidental; nice if rock hard and uncut. You'll be glad you called! My guys mostly repeat; bet you do too! #71269 (10/27)

La tecnologia giapponese ha bisogno del disegno italiano! Bello, robusto, energico, dolce, mite, fidato giapponese ha 24 anni/172cm/65kg. Cerco uno italiano a S F per studiare tue lingua e cultura. Sono assorto nell'arte ceramica. Non mi piace l'aspetto gay nel luogo pubblico. Prima per amicizia e poi innamoramento segreto. Comunque godiamo spendere noi tutti e due i tempi divertente e monotono! Ciao. #70695 (10/13)

CHECK THIS OUT

Cute, intelligent, SWGM, 35, 5'11", 180, brown hair, green eyes, mustache, 34" waist. Lived here my whole life. Into travel, outdoors, stuff. You'll like me. Seeking same, my age or younger for possible LTR. #71507 (11/03)

LATIN EX-PANSHION

Youthful, Latin, 30, 5'8", 175, good-shape, likes movies, dinners, walks, everything exciting. Looking for a playful mate, be good-looking outgoing and ready for fun. No fats please. Latins are A+. What do you have to loose? #71682 (11/10)

Be my trapeze, I'll be your Nautilus machine; be my jungle gym, I'll be your climbing wall; be my high dive, I'll be your trampoline; be my rope, I'll be your handcuffs. #71720 (11/10)

MEATSPACE FEAST,

raw and rare and well done. Detailed structured spectacle reserved for enthusiastic, well-situated, prurient techheads. Enjoy popular WM athlete, 25, prepared to indulge your five senses if desired. My kink might be your dream come true! Friendly, safe, confidential. #71436 (10/27)

I'm a GAM, 33, 5'7", 120, HIV-, professional living in SF. My star sign is Cancer. Sexually, I'm a bottom,

connections

To place a **FREE 40-word ad** call **415-255-7600**. FREE to place ads. FREE to record your greeting. FREE to retrieve replies.
To respond to ads: call **1-900-454-0383**. \$1.99/minute. Ages 18+. Charge to your credit card by calling 1-800-276-2156.

PICK ME

Seeking one nice GAM who is cuddly and fun under 40 and slim. I'm 5'11", 168, 40, GWM, genuinely friendly, ready for dating, snuggling, caressing, taking the time to know you and your favorite Pop Tart. #71405 (10/27)

I'm a biLM, 43, 6', 155 lbs, and I enjoy giving slow, sensual oral service to seniors. I enjoy kissing, too. Longish hair, full beards, rugged looks, uncut, non-buffed are plusses, but not necessary. Smokers OK. Not into S & M, gay scene, gyms, pain, drugs. #71250 (10/20)

Looking for GWM, 20s-30s, with smooth body, to BE in the country, who has a desire to be free. Some of my teachers: Ramana Maharshi, Byron Katie, Isaac Shapira. I was born in Israel, 6', 175, salt & pepper, handsome. #71268 (10/20)

HEY BATTER

Major/minor League baseball players, let's play ball. I love a man in a uniform (required) seeking GWM 21-34 years old. Safe, very discreet, fun. #71364 (10/20)

Senior GWM 5'7", 130 lbs, seeks casual conversation with married, height-weight proportional, top only. #75185 (08/04)

I'M LOOKING FOR YOU

DBM, single parent, overweight, average endowment seeks clean, discreet, HIV-, bottom for oral and anal. #71679 (11/10)

MY WIFE SAYS IT'S OKAY

Attractive, fit, healthy bi-curious MWPM in early 40s seeks younger friend for an occasional break from the ordinary routine; happily married, but just very bi-curious. Dark hair, hairy chest a plus. #71569 (11/03)

SHOW ME THE BAY

Seeks attractive, fit, D/D free GWM, 18-20 for friendship, hang out, clubbing, dating and relationship. Cute AM, 22, 5'7", 120, D/D free student has just moved to BA. #71467 (10/27)

SEEKS ASIAN MALE

Attractive GWM, 18, blonde/blue, 5'11", 155, tall, trim, swimmers build, college student, new to Bay Area. Athletic gym body into volleyball seeks Asian, Latino or Pacific Islander male. Chinatown. #71417 (10/27)

23 year old seeking friends and more. I'm fit, HIV-, n/s, masculine, funny, friendly seeking 25-40 year old. East Indian heritage but American raised. Love the outdoors, hiking, skiing and meeting great guys. #71471 (10/27)

SHM, 38, who is out-going, masculine, attractive and fit ISO SM for friendship, good times and laughter. Concord area. #71505 (11/03)

Three's Company

Tired of being the GOOD GIRL? We can lick that problem in no time. #71658 (11/10)

Web savvy late 20s couple seeking any race/age for friendship and fun. We run a fun couples only website if you want to help us with it as part of your fantasy. Location unimportant, we travel. #71464 (10/27)

Looking for good looking, fit, young (20's-late 30's)M/M or M/F couples in the city or East Bay for clean, safe, fun. 25, 5'10", 170, dark/brown, work out, clean cut, drug-free, love to watch or participate. #71129 (10/13)

SWM looking for couples or single females who want to show off their stuff. #71472 (10/27)

Looking for hot, cute couples who want to swing. We are open to all ideas. Let's hook up. Write, call, travel is necessary but we are willing. #71657 (11/10)

Nice and attractive couple, he's Latino, tall and educated, she's Asian and a virgin. Seeking nice female for a sexy friendship. #71258 (10/20)

Striking couple searching for a beautiful woman or couple for sensual, erotic pleasures. We are fit, 30s, he's tan and muscular, she's blondish and gorgeous. Be fun, relaxed, spiritual. Perhaps sharing massage and touch to begin. #71344 (10/20)

Her: 28, 5'8", blonde, very attractive, very athletic, professional, Caucasian. Him: 29, 6'2", very handsome, very athletic, professional, Black. We seek adventure with 20-40 year old attractive, athletic, bi female. Help introduce us to the world of alternative lifestyles. #71534 (11/03)

I am a biLM, 34, shoulder length blonde hair and blue eyes. Sexy body 36C-27-38. He 33 6'4", 210, shaved bald. We are an interracial couple, both work out. Looking for a sexy bi femme. Hope it's you. #71351 (10/20)

Adventurous playful guy, well-hung, gorgeous, toned seeking couple to explore fantasies. First time experience but very keen. #71361 (10/20)

Attractive couple, professional, fit, successful, sexy, 30s ISO attractive female or couple for friendship and romantic sexual encounters. Must be clean and discreet. #71380 (10/27)

Female wanted by very attractive, professional, fit Peninsula couple. He: 39, 177, handsome, athletic. She: 33, 125, beautiful, sexy. Seek: attractive, playful female 20-40 to do threesome or foursome and to explore our fantasies. #71389 (10/27)

Clean, discreet, professional couple looking for a full figured woman for pampering times. Age unimportant, attitude and personality are. Are you adventurous enough to call. #70432 (10/20)

SEEKING SINGLE SWEET BI FEMALE

for attractive, insulated, very long-haired, youngish couple (she bi-Xena type, he straight surfer type) seek girlfriend for fun and exploration. We are healthy, n/s and not swingers. Want to try three way kisses and? #71526 (11/03)

Barry & Shell's SWING PARTIES

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
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- Large Hot Tub
- Group Room and Private Areas
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Attractive, hip young couples & women seek same for dancing and?

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ENCUENTROS CERCANOS DEL TERCER

mundo. Estamos formando un grupo de parejas denominadas encuentros cercanos del tercer mundo, disfrutando de momentos exóticos y calientes. De sermos reunimos en diferentes puntos para intercambio o para realizar fantasías nos gusta el exhibicionismo, mostrar en público, proximosamente viajaremos en limousin. #71320 (10/20)

FREE, exclusive sex party in S.F. Bi/bi-curious women and couples invited. Pre-screened people, 20s-30s, be attractive, in-shape, no hard core swingers. Single women welcomed. #58677 (09/15)

AF/WM COUPLES?

She's 31, #108, 5'4", a doll, bi-curious. He's 40s, tall, straight, talented. We are married, clean, attractive, athletic, seeking same, or lady for long-term relationship. #56147 (10/06)

STUD SERVICING

Two WM looking for rough ndin' cowboy for ropin' and ndin', horse hung, adventurous. Saddle-up. #71723 (11/10)

PROFESSIONAL BLACK COUPLE

He's 31, She's 32, seeks single professional bi or bi-curious female, 25-40, full-figured, discreet, for fun & play. #70822 (09/15)

Young husband/wife seeking young, open-minded female for mutual massage, days at clothing optional beaches, maybe more. No drugs please. #71609 (11/10)

BI-FEMALE NEEDED!

To help Dominant WM train submissive, bi-curious, masochist woman. We're youthful, 40s, tall, slim, attractive. NS, disease-free, safe and into BDSM. #70552 (10/06)

Couple, mixed, AF/WM, East-Bay, middle age, attractive, outdoors, fun, nudists, discreet, seek similar. #58625 (11/03)

Young artistic couple, he's straight, 26, she's bi, 30 seeks seriously playful bi female for sexy friendship and adventures in S.F. and Berkeley. No drugs. #71695 (11/10)

Two cute bdykes (one soft butch, one tomgirl) in LTR, late 20s, professionals seeking hunky professional SBM to meet, converse and decide available "options." No drugs or heavy drinking please. Seeking compatibility/comfort level. Single men only. #71349 (10/20)

LET'S EXPLORE TOGETHER

SBM, tall, thin, athletic seeking two females curious about an uninhibited threesome. Females of all races welcome, prefer W/LA. Please be busty, small waist, nice bottom. Big kick: Sexual fantasies, late night/early morning on public transportation. #71670 (11/10)

Latina seeks her first threesome birthday surprise. Needed classy White or Latina female for first timer. She is Latina, 35, 5'5", large breasts, average. He is White, 5'10", average, No Stds or druggies need apply. #71353 (10/20)

4 GODS SEEK 4 GODDESSES

Four very handsome, spirited and passionate men 40-50 seek four very beautiful and open women 30-50 for Goddess worship, spiritual adventure and dream time romp in ritual space. #71278 (10/20)

SEEKING SEXUAL ADVENTURES

Two passionate, sexy straight men 5'10" and 6'3" seeking hot women for sexual adventures like threesomes, groups, bondage. First time for both but curious and eager for new experiences. #71504 (11/03)

Looking for a sexy WC 21-35 for my first time bi experience. Must be attracted to you both. I'm clean, safe and well-hung, 28 6'1", brown/brown, 175 lbs. Let's talk, maybe exchange pictures and meet over drinks. #71300 (10/20)

BONA FIDE STUD?

Seeking self-confident, bonerific exhibitionist, 20-32 and very handsomely built overall. Join fantastic WM voyeur, shapely and provocative WF partner, 25, and leashed fellator for rare and rewarding adventures. Star treatment, awesome thrills, safe and confidential. #71331 (10/20)

DOUBLE YOUR PLEASURE

Tall, dark, handsome, fit 20 something WPM twins ISO female twins, couples or petite Asian females with large breasts for uninhibited 3 or 4 some. Must be disease free and very discreet. You won't be disappointed. #71444 (10/27)

TV/TS

26 year old male Italian sexaholic slave boy ISO dominant female Mistress or TS/TVs cross dressers to please you in every way. Age/race unimportant. #70457 (09/08)

Totally passable, pretty WTS, 5'9", 138 and cute, athletic BM, 5'8", 175, both are creative, intelligent, super clean, 39, safe. Seek woman, slim GM (Asian nerds a+) or transpender. Join us for passion, warmth and xtasy. Discretion is needed. #71437 (10/27)

Seeking little sister TS by closeted dual personality TS. I can give you a romantic relationship as a man and share with you very intense, sensuously erotic pseudo-lesbian encounters. You: small, young, cute, feminine, passable, cut, functional, pre-op. #71355 (10/20)

HOT YOUNG WHITE GUY

Looking for sexy transsexual to get together and have a wild time. I am 27, White, great shape, very well endowed. #71627 (11/10)

ASIAN SCHOOL GIRL TV

Cute and slutty, teenie bopper. Pouty lips, high heels, short skirts, ponytails, cheerleader type. Call for oral service. #70596 (10/27)

Hot, sexy, TV will do anyone and anything: friends, girlfriends, "best friend" and more. Video me being kinky in yard, farm, stable. Nothing is too kinky or too big to try. #71487 (10/27)

Seeking sexy TS. Very attractive WM, looking for attractive, feminine pre-op TS for friendship, fun and possible LTR. I'm muscular, smooth, with long blonde hair. #71483 (10/27)

Successful, honest, very handsome, well-traveled, SWM seeks good-looking, honest, Asian post-operative female for romance. #71313 (10/20)

S&M/B&D

MISTRESS PURPLE

AWAITS YOUR SERVITUDE. Share your wildest BD/SM fantasies with me. Let me have the control you so want to lose. Enter into my Tower of Pure Pain and Pleasure. Let me be your MISTRESS. #71265 (10/20)

SPANKING

Want to be tied up and spanked? Be helpless and made to take your punishment? Stern but gentle, retired doctor is experienced and will give you the discipline you need, safely and professionally. #71451 (10/27)

Sexy, submissive masochist SWF 42, seeks dominant M, experienced BD/SM. #71727 (11/10)

SWM, 6'1", 160, bi/bl, 48, healthy mind and body craves: demension-collapsing, sensational, sensiskillful, boundry-pushing, experiences with tall, intelligent, FDom. My foolishly 2 year self-imposed celibacy, let it be herstory, when gratefully tied, twisted by thee... crash into me. #71512 (11/03)

SEEKING SUBMISSIVE

Dominant WM, tall, 40s, attractive seeks submissive F for discreet daytime relationship, possible alternative LTR. I'm compassionate, sane, very experienced and a great spanker! I will never pressure you. Explore your fantasies in complete safety. Let's talk. #71524 (11/03)

Dominant couple, Black male, White female ISO submissive female for LTR. Prefer live-in, but will accept monogamous relationship. Looks not important, your total submission is. #71567 (11/03)

26 year old soft butch looking for Dyke Daddy mentor in S.F. Want to earn the title of Daddy someday soon? Yearning to learn the etiquette, and all that goes with being a good Daddy. #71482 (10/27)

WHAT I SAY GOES!

BF seeks submissive AM/WM for slave adventure, be obedient and ready to serve me- no sex, no novices. #71409 (10/27)

(MOVE TO LOS ANGELES!

Live/love with hot, hard-bodied SWM adult entertainment entrepreneur, 30's. She is female, 18-30, submissive, feminine, non-obese, totally into pleasing your man. Very LTR desired, neophytes welcome, no kids, drugs, alcohol. Very serious only. #71738 (11/10)

Submissive WPM, 48, fit seeks mistress who will bind and gag him on a regular basis. Experience preferred but not required. #71465 (10/27)

Tie me up. Sometimes bad boy wants wild SF to do the things you dream about with our bodies naked and sweaty. #71532 (11/03)

WANT TO BE DADDY'S LITTLE GIRL

Christian female, 37, loves Jesus, Bible believing, abstinent "il marriage seeks Christian mirror image. Adopt me! #81799 (10/27)

Naughty girls should apply. Experienced, tall, blonde Dom seeks a bad girl to train in the fine art of bondage/discipline. Play space, tools and devices provided. Training at my whim but for your pleasure. Safe words used. S&M's appreciated. #71608 (11/10)

WPM seeks attractive, non-overweight Female, independent by day, submissive by night. Want to be hypnotized by my green eyes? Discreet. Limits respected, South Bay. #71254 (10/20)

SEEKING A/WF SUBMISSIVE

who is happiest serving her dominant man; 20-35 years old, height/weight proportionate, and easily trained. Dominant WM, 38, 6', 170 lbs, attractive, imaginative, daytime hours free. You too. #71581 (11/03)

Fantasy/Fetish

SWF, 21, young, happy, peach breasted blonde beauty desperately seeking 22-29 SWM, strong experienced, clean, sexy and hung with private pad for discreet, steamy encounters and erotic explorations. No whips or strings. Sweet and seeking my wild side. #71576 (11/03)

GANG BANG FANTASIES FOR YOU

Biker gang seeks sluts. If you like bikers, beer and banging your brains out, then were the gang for you. Call us!! #71659 (11/10)

HAVE YOU BEEN BAD?

Older Daddy willing to give barebutt spankings to younger sons. Also available for prostate exams and enemas. Gay, bi and married males between 21 and 40 welcome. Live out your fantasy and drop your drawers for Daddy. #71570 (11/03)

TIED UP TWISTED

Tall, lean, clean Celtic SM, 48 ISO F/Mistress(es), huwoman being(s). Seeks intense, sex-sensual, creative play. Submitted for your approval. Kindred souls, "midori-godvess" inspired spirits; please! For you, for we, crash into me. No psychos, STD's obesity, addicts, thieves. #71506 (11/03)

EXHIBITIONIST? REALLY?

Photographer, WM, 40s ISO woman who'd like to pose nude semi-nude for photos to be shown on the internet. No money, but thousands of men will be looking at your pics! Open on age/race/looks. #71549 (11/03)

BLACK & WHITE IT LOOKS SO RIGHT

Bodies in motion pose some night. I've got the film, go on and be bad. Get down to business scantily clad. Be real sensual and be a tease, cuz I'm sure you'll please! #71274 (10/20)

FREAK DADDY

Back that Ass up! Big beautiful women(all flavors) bring out the freak in me! 5'9", 190 lbs of Hot Chocolate man. Big black dick, long hot tongue. Cum to Daddy! #71573 (11/03)

22, WM, cute stud with thick cock seeks nasty bi-females for extreme sex, 18-27, need fat ass sluts for video fun. Let me taste your girlfriend on your lips. North Bay. #71745 (11/10)

GOOD LOOKING BM 55

leg lover, Aquarian, Reno Area, looking to be teased by female with big, sexy feet and legs. I love attending movies. #71575 (11/03)

REJUVINATE.

A good bare assed spanking followed by a cleansing enema will make a new woman out of you. Experienced, sincere retired doctor can really give it to you as you've dreamed about. #71450 (10/27)

FOOT WORSHIP

Attractive European professional MWM, mid-thirties, trained in the Sumatran art of Love seeking intelligent and independent mature woman with intelligent and independent feet! #71561 (11/03)

YOUR PREGNANT AND SO PRETTY

Now alone in the city. We're fun also sexy. I'm Hispanic, you're so messy. Let's cuddle and feel like silk, I'm 34. Got milk? #71376 (11/03)

SPANKING

Is your significant other unsympathetic? If you haven't been spanked for awhile and you'd like the experience, I'll take care of you. Retired doctor, safe, sincere and experienced. Call to get happy. #71706 (11/10)

Horny young guy seeking kinky lady to treat me like her little girl. I'm gorgeous, toned and well-hung. You be sexy and willing to take control. #71386 (10/27)

HELP WANTED ADULT 9791

MALE MODEL
Hot young guys willing to be teased on video by sexy female, anything goes. 18+, r-u ready? 415-730-2628

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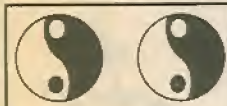
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Busty, Shapely, Reliable Blondes & Brunettes needed for In Call in the East Bay. Very Good \$\$\$. 510-451-8100.

SENSUAL MAS- SAGE 9792

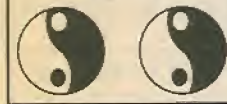
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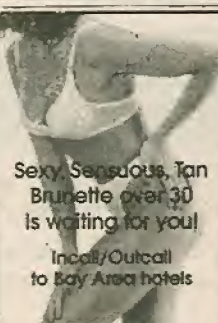


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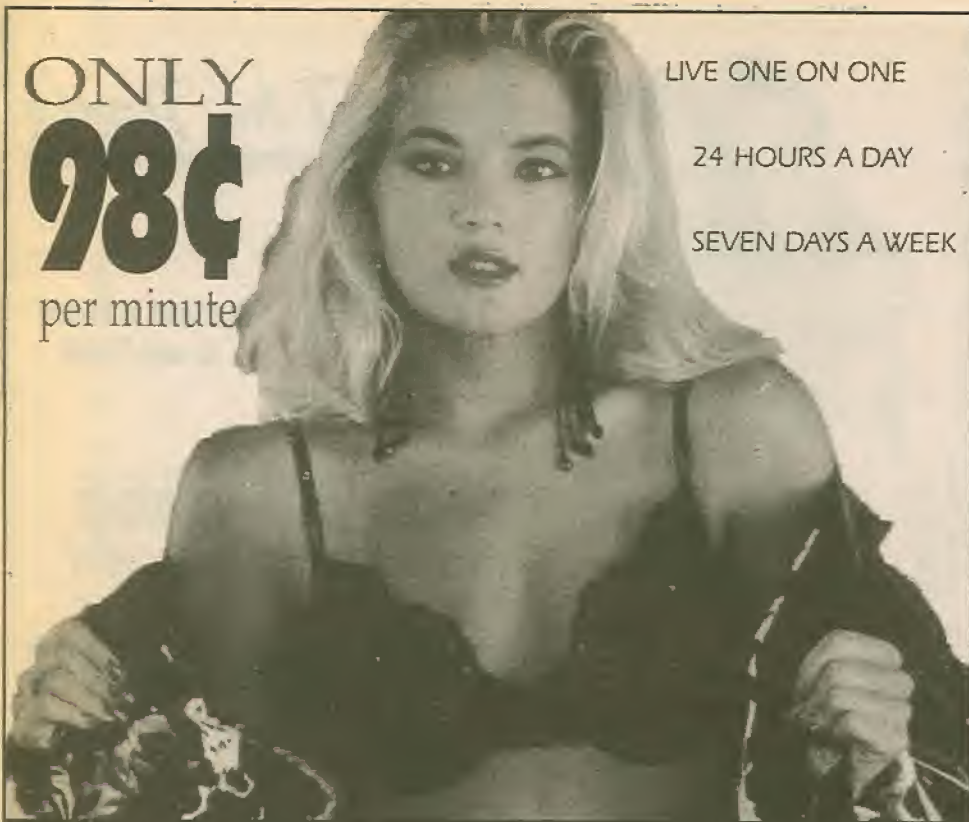
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I'm 5'7" with brown eyes & hair. I'm a black female. I'm full-figured, overweight. I weigh 290 lbs. I'm very honest about that because that's who I am & I'm a real person. I have varied interests. I like sporting events, going to the bar, comedy clubs, dancing, wine tasting. I like getting out & doing stuff. Just because I'm full-figured doesn't mean I'm lazy. So I'm looking for someone who's tall & somewhat cute & who's got some stuff going on in his life besides drama. So if you're interested in a real person, then leave me a message. I'd like to talk to you. **Box 5662.**

I'm a white female with long, blonde hair & blue eyes. I weigh 125 lbs. I'm very fun & outgoing. I like going to the movies, dancing, skiing, hiking & camping. I work out 5 times a week. I stay in really good shape. I'm looking for someone who's fun, outgoing, intelligent & is a lot of fun. If this is you, get back to me. **Box 4872.**

I'm a very exciting, beautiful, full-figured woman who's not ashamed of herself. I enjoy life & want a long term relationship with that special someone who's understanding, loving & caring. If that's you, let's get in touch & talk. Let's casual date. Let's do this. **Box 4768.**

This is a 20 yr. old, really sexy & attractive, African-American female from Oakland. I'm looking for someone who's really sexy & attractive. Race doesn't matter, as long as you look good. You should be no older than 28. You should have a job. If this is you & you enjoy just living life to the fullest, please don't hesitate. Leave a message & I'll get back at you. **Box 2670.**

My name's Terry. I'm a 42 yr. old, black female. This is about the safest way I'm going to go as far as this is concerned, so if you're interested in a phone encounter, get back to me. **Box 6411.**

If you're put off by intelligent, irreverent, direct, attractive women, save us both time & skip this now. If you're looking for someone who's conventional or conservative, skinny or submissive, you're not going to find her here. If you're looking for discreet relationships, please look elsewhere. But if you're still listening, let me tell you a little bit about this 34 yr. old student in the Oakland/Berkeley area. I have long, dark hair, dark eyes, a medium, curvy figure & a sense of the absurd as well as the serious. I'm hoping to find someone to share cuddles & talks, movies & walks & times both quiet & silly. If you are too, I hope you'll drop me a message. In any case, good luck finding what you're looking for. **Box 7810.**

This is Mabel. I'm interested in a long term relationship. I'd like to start off as friends, go out, have dinner, go to a show, go down to the water & also sail on the Bay. If you're interested, or even have your curiosity tweaked a little bit, please get back to me. **Box 1234.**

My name's GiGi. It would be fun to do some casual dating & get back into what's happening. But it would be nice to have a long term relationship with someone who likes me as much as I like them. Someone who's honest, has a good heart, is self-sufficient, is over 5'9" & who's single. I'm 5'2", have long, blonde hair & green eyes. I'm medium-built. I like rock & roll. I'm just looking for someone else who's cool. Have a great day. **Box 7311.**

Men Seeking Women

This is Don. I'm Asian. I'm 5'11" & weigh 170 lbs. I'm 33. I like movies, dining out, going for walks & I like sports, but I'm open to new interests. Leave me a message if you're interested. I prefer someone from San Francisco. **Box 7991.**

I weigh about 235-246 lbs. I have brown hair & sparkling, blue eyes. I'm 53 but feel a lot younger. I'm a schoolteacher. I'm real, genuine. I'm into personal growth, spirituality. I'm loving & supportive. I'm also sexually dominant. If you're interested, please drop me a line. **Box 7623.**

I'm tall, 6'1" & weigh about 255 lbs. I have a little bit of a stomach but it's not too bad. I have brown hair & great, sparkling, blue eyes. I'm real, genuine & very much into my feelings. I'm very honest & sincere, loving & supportive. I'm a good listener. I'm romantic. I'm looking for the same. I'm sexually dominant. I want someone who's slender to average-built & who's younger or younger looking than myself. I'm a schoolteacher. I like games, weekend getaways. I want a real relationship. If this is something that's interesting to you, please leave your name & number & let's talk. **Box 7564.**

I'm looking for a submissive woman who likes to please her man by sexy dressing, planning dates as well as exploring & experimenting with me. You must also like to take off for spontaneous day trips. About me, I'm 32, about 5'8" tall & have short, brown hair, hazel-green eyes & a tan complexion. Please get back to me. **Box 7268.**

This is Jay. I'm a 23 yr. old, white male. I have blond hair & bluish-green eyes. I'm looking for females who are interested in having fun. Also, you have to be able to try new things. I'm always interested in things that are new or that I haven't done before. If this is you, you'd better leave me a message so I can get back to you. I do have a very stable residence & a good job. If these are qualities that interest you, please leave me a message & get back to me. **Box 2268.**

This is Ken. I'm a pretty easygoing, laid-back kind of individual. What I'm looking for is a lady who's Filipino. I have nothing against other races, but I just like the culture & I like the look of the women. About myself, I'm 6'1" & weigh 190 lbs. I'm slim & pretty good looking I think. I have black hair. I'm 37 & work in the medical field. I like a variety of things including movies, adventure movies, the beach & also going out for dinner & dancing. If you'd like to hear more or talk, please give me a call. **Box 1255.**

This is Roberto. I'm in my mid 40's. I'm a professional gentleman with curly, dark hair & blue eyes. I'm clean-shaven. I'm very fit & toned. I'm athletic, cultured, traveled. I'm a man who knows what's good & will not settle. I'm seeking a person with inner & outer beauty for an enchanting relationship, a connection, a friendship & an exploration as to what can become between a man & a woman - all the good things. I play tennis, work out, travel. I'm a musician. I like to dance. I've got the soul from the east-coast. I'm a Latino-Jewish combination. I'd love to hear from you. Get back to me. **Box 9692.**

My name's Sean. I live alone in San Francisco. I'm 35. I'm looking for someone who wants to have a good time & is not afraid to show it. I like to have a good time. How about you? Let me know. **Box 5952.**

I'm a Filipino-American male. I'm 5'5", 175 lbs. I have brown hair & dark-brown eyes. I have a light-chocolate complexion. I'm sweet like chocolate, very outgoing. I like going out to comedy shows, jazz clubs & also nightclubs. I also enjoy bowling, movies & just a quiet night at home. If this sounds like something you'd like to do, call me. **Box 6117.**

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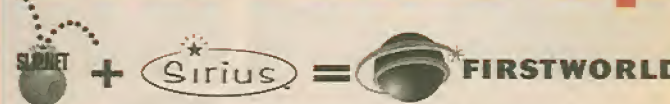
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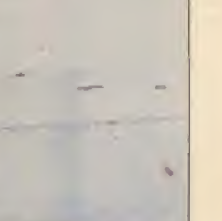
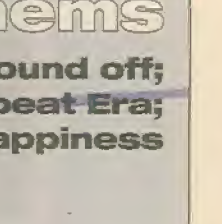
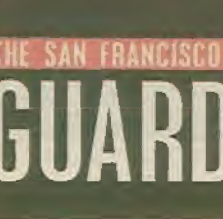
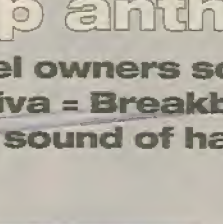
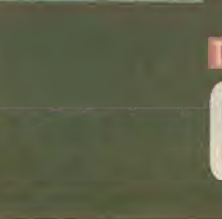
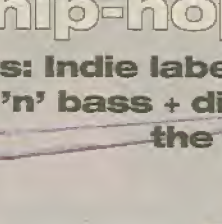
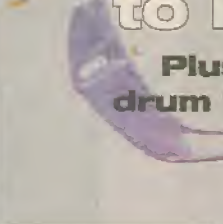
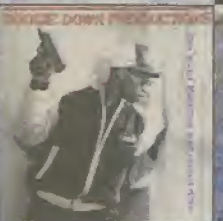
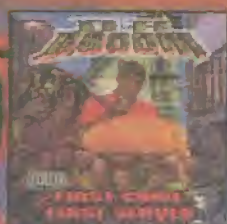
a music supplement

October 1999

STATE OF THE ART

Oliver Wang and company look
at hip-hop cover imagery;
Eric K. Arnold lists and listens
to hip-hop anthems

Plus: Indie label owners sound off;
drum 'n' bass + diva = Breakbeat Era;
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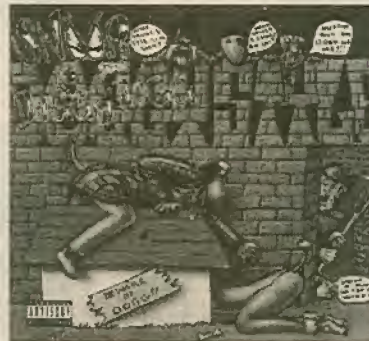
The 'art' of hip-hop

You can't judge a record by its cover, but you can judge a cover.

Using about today's hip-hop, Mos Def remarks that "Invisible Man got the whole world watching." Blackness has emerged from the shadows of Ralph Ellison's era and leapt into hypervisibility. Videos, clothing styles, and graffiti pieces have been touted as vital visual elements of this shift, but the record cover has long gone ignored. Eschewing the elaborate cover pieces that created anonymity for 1970s art rockers and the Afro-diasporic symbolism that funk/fusion groups dabbled in, rappers have used self-portrait photographs as ways of reaffirming their personal presence, aspirations, and neighborhood solidarity. Anyone who holds onto cassettes, CDs, or LPs keeps a virtual library of imagery.

Cultural theorist Paul Gilroy has argued that "the cultural sig-

nificance of record covers as a form of folk art is ... because they offer one of very few opportunities to see and enjoy images of black people outside ... stereotyped guises." With hip-hop, though, it's a valid question as to whether rappers challenge or reify stereotypes through cover art. How many times have we seen variations of: artist(s) wearing (a) iced-down medallions, (b) designer sportswear, and/or (c) a scowl, standing next to (a) an expensive luxury automobile, (b) a bevy of half-naked women, or (c) a posse of homeboys? You can't judge a record by its cover, but its 12-by-12 canvas can be more than just a self-promotional glam photo — the best are vital documents that capture the identities of artists and eras. The following informal categories present a noncomprehensive assortment of highlights and lowlights. (Oliver Wang)



more than black "tail," combined with Snoop's own cartoonish "canine"-ization, *Doggystyle* looks like the idle work of a profane fifth-grader. (Wang)

Greco-Roman oddities



Big Daddy Kane *Long Live the Kane* (Cold Chillin', 1988)



Sir Mix-a-Lot *Seminar* (Def American, 1988)

For a brief moment in 1988 it seemed that hip-hop was on the verge of something different, even revolutionary ... There was a spirit of experimentation in the air. We're talking, of course, about classical Greco-Roman-themed covers. The antiquity of this style makes it difficult to judge from the evidence available who was the first to pioneer the theme, though it seems likely that the ever innovative Big Daddy Kane may have introduced it with the release of *Long Live the Kane*. The cover art features Kane himself in appropriately Caesarian

white, purple, and gold attire, matched with a gold leaf-crown and gold ropes, as he is serviced by three young women in white togas providing him, in turn, air-conditioning, drink, and fruits. Sir Mix-a-Lot's debut album, *Seminar*, features a more Athenian take. Mix-a-Lot and crew appear in hastily improvised togas and prominent gold jewelry, backgrounded by Doric columns and floating mist. Mix-a-Lot occupies the center, pounding commandments into a block of stone with mallet and chisel. A number of anachronisms occur in this piece: one of Mix-a-Lot's posse is speaking into a cell phone, and the entire crew is seated in plush corporate boardroom chairs. Interestingly, the reflections of Mix-a-Lot and friends that appear in the polished-glass boardroom table show the crew in traditional b-boy attire. The near simultaneous appearance of both of these covers suggested a trend that was bound to continue, but it died out before its time. (For another stillborn cover-art trend, see sitting-on-toilet-themed covers, e.g., Biz Markie's *Biz's Baddest Beats* and Luke Campbell's *I Got S—t on My Mind*.) (Alvin Lu)

Visual sampling



The Beatnuts Intoxicated Demons (Relativity, 1992) Imitation is supposed to be the sincerest form of flattery, but I'm not sure saxophonist Hank Mobley would have approved of the Beatnuts' "I wanna fuck, drink beer, and smoke some shit" motto. Nonetheless, the cover to the Beatnuts' debut EP is a clever rip-off of the original artwork for Mobley's 1965 album *The Turnaround*, on Blue Note. Designed by Reid Miles, Mobley's cover was a masterpiece of minimalist style, as striking as it was simple. New jack hepcats schooled on Blue Note's jazz catalog, the Beatnuts — with help from designer Kathy Milone — simultaneously reference the label's cache of cool and proclaim their own diabolic debut. (Wang)

Public Enemy It Takes a Nation of Millions to Hold Us Back (Def Jam, 1988) The album's cover is not only an homage to James Brown's influence on the group's



sound clash/collage but also a visual nod to Brown's behind-bars artwork from *Revolution of the Mind* (Polydor, 1971). (Wang)

A thousand words



The Roots Things Fall Apart (MCA, 1999) Drawing upon stark black-and-white photos taken from an American history of hate, death, and human tragedy, the Roots' series of five covers (designed by Kenny J. Gravillis and Russell A. Robinson II) are powerful, unspoken statements on the state of society. One cover, a photograph taken during the '60s Watts riots, shows a screaming black woman escaping oncoming riot police. Another is a civil rights-era photo of the interior of a burned-out church in the South, where the hallowed space of worship has been hollowed out by fire, leaving a stained-glass mosaic bearing witness to the smoldering ashes of the church's interior. Things fall apart indeed. (Wang)



Boogie Down Productions By All Means Necessary (Jive, 1988) KRS-One re-creates the famous portrait of Malcolm X standing tense by his bedroom window with shotgun in hand. This time it's KRS-

Continued on page 5

NOISE

A monthly music publication

Contents

The "art" of hip-hop.

By Oliver Wang3

A look at the indie biz.

By Cory Brown6

Hieroglyphics Imperium.

By Sylvia W. Chan8

An interview with Roni Size's Leonie Laws.

By Amanda Nowinski . . .9

The anthem in hip-hop.

By Eric K. Arnold13

Happiness (is a song away).

By Sylvia W. Chan18

Staff

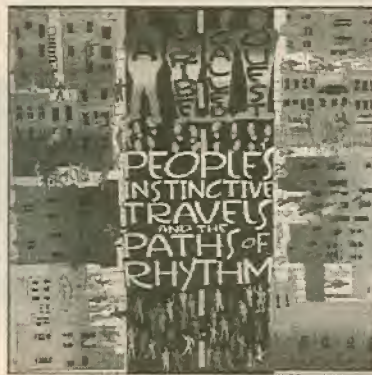
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Advertising manager
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Art for art's sake



A Tribe Called Quest People's Instinctive Travels and the Paths of Rhythm (Jive, 1990) Unanimously regarded as one of hip-hop's best — and perhaps sole — examples of original cover art, this album makes a visual statement nearly as colorful as Tribe's aural compositions. The urban tapestry put together by designers Pajie Hunyady and Bryant Peters is an artistic embodiment of the band's myriad threads of consciousness: Afrocentric positivity, boho sensibilities, and street-smart mastery. Peer closely, and mixed in with the non-descript brownstones and tenement clotheslines you'll find graf pieces dedicated to Tribe's Native Tongues cousins Queen Latifah, the Jungle Brothers, and De la Soul. (Wang)

Snoop Doggy Dogg Doggystyle (Death Row, 1992) Worth a (dis)honorable mention. With its reductionist caricature of African American femininity as nothing



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Cover

From page 3

One with an Uzi, perhaps an example of the rapper's immense penchant for self-glorification, but also an unambiguous remark on BDP's political perspectives and allegiances. (Wang)

All hail the ... Chyna Doll



Queen Latifah *All Hail the Queen* (Tommy Boy, 1989)



Sister Souljah *360 Degrees of Power* (Epic, 1992)



Shanté *Bitch Is Back* (Livin' Large, 1995)



Foxy Brown *Chyna Doll* (Universal, 1999)

The (self?) representation of female MCs might be an illustration of feminism in reverse. When a pre-sitcom Queen Latifah declared *All Hail the Queen* on her debut, she did so with an aura of power: standing tall and proud, strong left arm to the fore, staring at potential buyers with an expression that commanded respect. Three years later, an enraged Sister Souljah cradled a dead child on the front of her one and only album; a more apt cover would have been a grinning Bill Clinton holding a dead Souljah — the death of militant rap's mainstream voice may have come when the centrist double-talker martyred her during his campaign. Fast-forward another three years to Shanté's fantastic *Bitch Is Back* album: the original "Big Mama" returns with a gun under her garter, prepared to update Roxanne's revenge for the hardcore era. But few people bought Shanté's small-label release, and very soon Lil' Kim changed the meaning of hardcore, re-emphasizing the porno connotation. A decade after *All Hail the Queen*, Kim's inferior contemporary Foxy Brown posed, like Queen Latifah, against a white backdrop on the front of *Chyna Doll*. The likeness ends there: kneeling in high heels, a scantily clad Foxy trades Afrocentric pride for Asian exotica. (Johnny Ray Huston)

So bad it's good



Various artists

Redefining kitsch for the information age, the new fad in CGI-inspired covers is hip-hop's version of the velvet Elvis. Master P's No Limit label made this trend ubiquitous, though the relatively cheap production cost has made the style into ghetto gold across the country. The "best" covers aren't necessarily the most ostentatiously lavish ones (complete with bejeweled floor tiling and \$100-bill wallpaper) but rather the most ludicrously impossible, like Kool Keith's *Dr. Doom* parody, which features a gigantic ratburger in the foreground and a hand tossing dirty diapers out a window in the background. (Wang)

Out from the underground



Public Enemy *Yo! Bum Rush the Show* (Def Jam, 1987)



Boogie Down Productions *Criminal Minded* (B-Boy Records, 1987)

Both P.E.'s (designed by Glen Friedman) and BDP's covers find the crews in dim basements, a generation after COINTELPRO, readying the return of black militancy into the light of discursivity. With rightstarter Chuck D bathed in Muslim white, and Griff marginal to the right in red, Flavor Flav reaches forward to inaugurate P.E.'s time bomb. Meanwhile, Scott La Rock and KRS-One are bunkered in the Bronx with handguns, ammo belt, grenade, phone, and a B-Boy Records plaque. In two years, the underground would be a distant memory uncomplicated by tragic death, racist journalists, big money, and illegal business. (Jeff Chang)



King Tee *Act a Fool* (Capitol, 1988) If New York rappers plotted in brick basements, Los Angeles rappers waged war in asphalt-melting, sun-baked gray alleys. On this Glen Friedman photograph cover the high-noon light is burning, and the crew, encircling the gold-rimmed coupe looking hard, ready to erupt. King Tee strides forward in gray Dickies and black Raiders cap, rifle suspended an inch off the concrete, to confront hip-hop's future. (Chang) ❖

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NOISE

Alive and kicking

On the eve of some 10th anniversaries, a look at the indie biz, then and now. *By Cory Brown*

The independent music boom of the early '90s produced one of the most fascinating, potent, and enduring underground pop culture movements in post-radio American history. Though the Nirvana-era industry feeding frenzy has come and gone, many labels continue to thrive. This year, on the eve of some 10th anniversaries, a state-of-indie discussion seemed in order. We e-mailed six veteran labels questions about their experiences; amid differences of opinion on certain issues, two things are abundantly clear: "indie rock" is not dead, and nobody likes it when you call it "indie rock." The participants: Dennis Callaci of Shrimper,

formed in 1991 in Olympia, Wash. I had a cushy state job and I wanted to put out spoken word 7-inches with my extra money. Six months later I decided that putting out my friends' music was a good idea too.

Bettina Richards: Thrill Jockey was formed in 1992 in New York City, Seventh St. and Ave. C to be exact. I wanted to work with music I enjoyed in a manner that would enable musicians to enjoy putting out a record. I also wanted to change the artist-label relationship to one of partnership rather than ownership. To this day I remain impressed by Dischord and Touch and Go; I followed their lead. Thrill Jockey is a 50/50 profit split.

learn more, my tastes evolve; naturally this reflects on the records I release.

BG: Much of the punk-to-indie philosophy was/is based on the idea of community. How much of this idea is genuine?

GC: I try to live as an individual, and while I have nothing against "community spirit," I resent the implication that all of us are in this for the same reasons. I have tremendous respect for everyone taking this poll, but I wouldn't want to be lumped in with them. It would be a wonderful club, but clubs are for cavemen. We want the records we release to be judged on their own merits.

MM: The press likes to invent "communities" that may not be there; they'd rather write about social and commercial phenomena than music, because it's a pretty elusive thing to write about intelligently.

BR: I could call anyone on this panel and ask for information and it would be given; I would return the favor without hesitation. [But] I think the perception that we are allied by a cause, by an admiration of independence as a philosophy, is naive. I will not presume to know the motivation of others. We are bound by the difficul-

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Gerard Cosloy of Matador, Mac McCoughan of Merge, Slim Moon of Kill Rock Stars, Bettina Richards of Thrill Jockey, and Douglas Wolk of Dark Beloved Cloud. The owners of Dischord, K, Slumberland, and TeenBeat all agreed to be interviewed, but in the end, time constraints did not allow their participation.

Bay Guardian: When, where, and why did you start your label?

Dennis Callaci: I started Shrimper 10 years ago this fall by dubbing cassettes of local folks (Nothing Painted Blue, Refrigerator, the Mountain Goats, etc.) on a two-speed tape deck. The idea was that under the umbrella of Shrimper, a collective of us living in the Inland Empire could release music, run a zine, have a local access cable show, and host shows by local and touring bands.

Gerard Cosloy: Matador was started in 1989 by Chris Lombardi. In his apartment. For the purpose of putting out records by H.P. Zinker and the Dustdevils.

Mac McCoughan: Laura Ballance and I started Merge Records in the summer of 1989 here in Chapel Hill, NC. The example of Teenbeat, K, Sub Pop, and Am Rep made the whole thing seem fairly exciting and new (though Dischord had been at it for awhile), and we conceived the label-as-hobby while driving across the country.

Slim Moon: Kill Rock Stars was

Bands are not "signed" for multiple records. All agreements are for the record at hand. I want artists to stay with Thrill Jockey out of desire, not obligation.

Douglas Wolk: I started Dark Beloved Cloud from my Queens apartment in March of 1992, because I like to wave the flag for music I like, I like to make artifacts that make people happy, and there was a lot of music I wanted to make available to the public that likely wouldn't get heard otherwise.

BG: Has the way you listen to music changed since then? Have these changes affected your label?

MM: I don't listen to music any differently, though I listen to a lot of different music now, especially jazz and improv. It hasn't affected Merge, since I started another label (Wobbly Rail) to release that stuff. The way we decide what to release is still the same — music that we both love.

SM: Yes and yes. I'm willing to look further into other genres. Live music was the be-all and end-all to me back then, and now I have a hard time standing on my feet for three hours in a loud smoky room, so it's more about records and songs.

BR: I am primarily a music fan — I go record (and I do mean record) shopping nearly every weekend. I go to shows every week. As I discover and

ties of promoting and distributing "noncommercial" music and the financial challenges that entails.

DW: Other label types have been helpful to me at one time or another, in some cases far beyond the call of neighborliness. I've certainly never felt any sense of competition. If only the community extended to distributors ... but it doesn't.

BG: The continued existence of your label refutes the notion that "indie rock," whatever it was in the first place, is now dead. What do you think of that notion? Has it affected your label?

DC: The debutantes and vacuous scenesters have left the house. I never realized the mountains were so close.

GC: I'm not aware of an "indie rock" genre — [it's] as much of a nebulous marketing phrase/derogatory slur as "new wave." We're interested in music that inspires us, and much of it happens to be rock 'n' roll. Some isn't.... That said, much of the media scuttlebutt about "indie rock" being dead has to do with frustration (or in some cases, glee) that few indie bands have had commercial breakthroughs on major labels.

SM: Um, who is this notion popular with? The people who buy records? People who used to buy "indie rock" but have moved on to something else? Or journalists? Certain "types" of music we put out don't sell as well as

they used to, other types sell more. It still seems like people want to buy our records though.

BR: I don't think much of popular notions of "indie rock." In fact I do not know what indie rock is. I know independent distribution but I do not see that as a musical term. In fact I would prefer not to be lumped into what I find to be a critical ghetto.

DW: "Indie rock," as a name, conflates an economic distinction (who's signing the checks) with an aesthetic distinction. And the economic distinction is really a negative distinction — "not major-label rock" — which opens infinite negative space around something amorphous to begin with. I think the people who talk about indie rock being dead are the same ones who use the even more abhorrent phrase "take it to the next level." ... I once talked to somebody who told me that he'd sold all his old records because indie rock was so, y'know, a couple of years ago. I thought, but didn't say, "Good, you didn't deserve them."

BG: In the wake of Nirvana's success, many independent labels suddenly reached the radar levels of their much

SM: A couple bands of ours got "signed away," but that was no big deal. I got along fine with the folks at Sony and DreamWorks during the "transitions" for those artists. A few big labels approached us with ideas for partnerships, and we declined. We did get to place some music in TV shows and movies. We got to work with some major label artists on their "side projects," and the majors' willingness to "allow" their artists to do these records with us might have been aided by a new perception of indies.

DW: Dark Beloved Cloud has been well and truly under the radar for its entire existence, so it never affected me a bit.

BG: After all these years, do you consider your label to be a profitable one?

DC: There always seems to be \$200 in the bank at the end of the month to split up with the folks whose records I put out.

GC: Yes.

MM: It's profitable to me in a life-enriching way. Money-wise not so much. We are proud of the fact that though the label has been on thin ice at times, we have always paid the bands

who had a more adversarial concept of the relationship between label and artist, and I had to start saying "no" instead of "let's think this through and work it out" in terms of things like recording budget, art budget, tour support, and promotion. When I was working exclusively with friends and people from a very punk rock background, we usually easily agreed on what was reasonable, but over the years a few artists have had the attitude that they should get "as much as they can" regardless of whether it makes any sense, and it has been sad and a drag to have to learn how to struggle with a band, and not always feel like you are on the same side.

BR: Not having noticed the depth of Jim Sheppard's pain [note: Sheppard, who took his own life last year, was the creative force behind Columbus, Ohio, acts V-3 and Vertical Slit]. I am not sure I could have relieved it but I would have tried.

DW: Cargo Records fucking me over for a sum of money that was insignificant to them and very large to me.

BG: In a world of magazines that will only speak with publicists, exorbitantly

thrill jockey records



larger counterparts and (a) had bands signed away; (b) formed partnerships of varying degrees; (c) still managed to avoid the whole machine. What were your experiences?

DC: I have never had folks sign record contracts, or pretended I was going to give them the "big push"; every nickel earned is burned on six headaches. The boom left me with a couple of Hole cutouts and a back pocket of gasoline.

GC: On two occasions, we formed ill-fated partnerships with larger companies. While the money was nice and we met some nice people during this time, neither company was particularly well-equipped to deal with a label like Matador or the bands we like to work with. There are many stereotypes about lumbering, unhip music corporations, and roughly half of those stereotypes are untrue and malicious. Beyond the clichés, we choose to run our business differently — the costs of doing business within the structures of major distribution are prohibitive for anyone making specialized, personal music. And I'm not referring to disputes over creative decisions, either (there were virtually none). We should be able to find a way of breaking even by selling 10,000 records. To have records selling 10 or 15 times that amount that can't approach profitability due to crazy marketing expenses — it's all a little too Fleetwood Mac for us.

punctually and in full.

SM: I measure "profit" in terms of "have we added music and ideas to the world that were worthwhile and interesting?" and I like to think that yes, we are profitable. I also think, "Is this a worthwhile way for me to pass my time?" and the answer again is yes. I live off of it but I'm not getting any richer. Financial profit really isn't my motive. If it were, I'd be putting out shittier records and less weird records and spoken word.

BR: It is not something to consider. It is or it isn't profitable. It has not been in the past — at the moment it is.

DW: Emotionally? Oh yes. Financially? God no.

BG: What has been the biggest disappointment during your label's lifetime? (And please don't be coy.)

DC: The Mountain Goats box set, which I pressed a couple thousand of but, legally, cannot release.

GC: Our inability to help Silkworm reach a wider audience. The end of our working relationship with that band was easily the biggest disappointment I've felt. We've not worked with better people, and I don't think we've worked with a better band.

MM: We still haven't released those first two Volcano Suns albums on CD ...

SM: The biggest disappointment was when I started working with artists



Dark Beloved Cloud



priced advertising opportunities (many of them directly with retailers), and a glut of releases, do you ever find your label making compromises in the interest of growth or sustenance?

DC: It sounds trite, but I didn't get involved in music to loiter in law offices and skyscrapers. I've seen one too many entertainment lawyers (what a title), and I'd rather make \$300 than tithe a quarter of a million to a suit interested in mechanical royalty rates and inclusion on Jim Carrey soundtracks.

GC: Occasionally, yes. But it is easier to maintain a strict code of ethics if everyone you work with feels the same way. I've yet to find a band (or anyone else at Matador) in total agreement with my wishes to send out no promos, bludgeon all commercial radio programmers, purchase no advertisements, and only sell records via mail order. Many parts of the commercial process that I personally find impersonal or unfair (marketing schemes, payola — overt and otherwise) are the same things that attracted bands to this label. We've achieved moderate proficiency at things we don't necessarily enjoy. But there are ways that we offer an alternative to conventional record biz dynamics.

MM: I guess making videos was kind of a compromise, as it's not really organically connected to the music.

Continued on page 8



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NOISE

Alive

From page 7

You don't start a band to make videos.
(Well, some do, I guess.)

SM: Yes, we compromise.

BR: No, we don't compromise. I can
and do implement changes over that
which I control. That is the point.

DW: It would be a conflict of interest
for me to actively hype my releases to
places for which I work [*Wolk is a free-
lance music writer*]. On the other hand,
making people come to you, rather
than shoving yourself in their faces,
makes what you do more special. I like
making ultra-limited edition releases
for people willing to do a little work to
get them; I'm happy when DBC releas-
es sell well, but I love the fact that none
of them ever quite stop selling.

BG: The Internet and your record label:

DC: What is this Internet thing I
keep hearing about? [*Callaci conducted
this interview via fax rather than
e-mail*].

GC: We'll do everything we can
(within reason) to utilize this wonder-
ful educational vehicle to bypass sleazy
rock mags, corrupt and boring radio
stations, and record stores that would
rather sell Limp Bizkit albums.

MM: I love having a good Web site. I
don't think it's going to replace people
buying CDs in record stores. At least I
hope not.

SM: The coolest thing about the
Internet is that no matter how weird
the thing you are into is, you can readi-
ly find a "community" of people who
are into that thing, no matter where
you live. But the Internet *will not* be
the great leveler some people think it
will be.

BR: E-mail has greatly reduced our
phone bill. Our basic Web site, run by
a fan who has done it all for free
(thanks John Whitney!), has helped
our mail-order.

BG: What do you see ahead?

DC: The continued splintering and
cross-pollination of musical noise. Kids
today generally have a broader base of
music that they listen to.

GC: Less fear, fear is a bad thing.

SM: I hope we get to keep putting out
records and selling music. Some folks
have suggested that we should give away
music free and become a publicity ser-
vice for bands who make their money
from tours and merchandise, but I am
not really interested in that, though it
sounds like an interesting idea.

DW: My idea when I started the label
was to make "999 joy-inducing objects"
— recordings and other artifacts —
and, with about 60 down, that's still the
plan.

BG: Do you feel your efforts have made it
easier for the up-and-comers behind
you?

SM: I sure wouldn't want to be start-
ing a label now.

DW: My efforts? I don't think, as
Eldridge Cleaver said, that they balance
two dead flies on the scale of
eternity. ♦

Hieroglyphics Imperium

Talking shop with a fledgling Oaktown indie hip-hop label.

You might have seen the
logo — the nonjudg-
mental mouth, the
ambiguous eyes/nose, like
a full-frontal Pac-Man gaz-
ing quizzically into your
soul. This face stares back
at me as I take one last
look at the Hieroglyphics
Imperium's business card
and enter a very loud ele-
vator that will bring me to
Karen Dere, Hiero's manag-
er-P.R. person-administra-
tor-business executive--
general jill-of-all-trades
(when I asked what her job
title was, she simply chuckled).

Hiero is like a hip-hop co-op where the artists are the administrators, the fans
are employees, and everyone kicks in because they know they're down with
something tight. They operate as a crew, an Oaktown version of Wu-Tang. The
artists running the joint are some of hip-hop's finest — rappers Del the Funky
Homosapien, Casual, the Souls of Mischief, and the Prose, along with producer
and general overseer Domino. Hiero also operates a heavily trafficked Web site
featuring all their merchandise. They handle all the orders themselves, and as I
sit down to talk to Dere, we are dwarfed by stacks of white boxes containing
T-shirts and other wares bearing the logo that is now permanently emblazoned in
my brain.

Bay Guardian: How'd Hieroglyphics come to be?

Karen Dere: Casual, Del the Funky Homosapien, and Souls of Mischief were
all on major labels, and they all were released from the labels about the same
time period. And then they went through their period of depression. Well, I don't
know if you'd call it that ...

BG: Soul searching?

KD: Yeah. And then they decided, fuck this, we might as well start our own
label — we have marketable music, plus we want [to make] something that goes
beyond a certain time period. Especially for hip-hop, because good lord, people in
their thirties are already like ancient dinosaurs in this business.

BG: How many records have you put out?

KD: Right now we only have one [1998's "3rd Eye Vision," featuring all of
Hiero's artists], and there's going to be three more soon.

BG: How do you guys keep afloat financially?

KD: The record sold really well. But we constantly have hustles everywhere.
Selling stuff on the Internet has really helped.

BG: Is the day-to-day stressful?

KD: It is. Domino and I were just talking about this yesterday. I was typing on
the computer, and I said, "Why is it I never leave here feeling like, 'Wow, I've got-
ten everything done, like I've accomplished something?' I'm always leaving here
thinking, 'Fuck, there's eight million things I haven't done.'"

BG: How did Hiero all hook up?

KD: They've been friends forever. Del and A-Plus from Souls have known each
other since they were young 'uns. Everybody else went to high school with each
other. They're all from Oakland. The way they all got put on initially was because
Del is Ice Cube's cousin, and Ice Cube helped put out Del's first record, which
was on Elektra. On the B-side to one of [Del's] singles, "Mistadobalina," was a
song called "Burnt," and a bunch of people from Hiero were on that song. They
all had demos out, and so people were peeping, and then there was a huge bid-
ding war for them. Most of them ended up on Jive.

BG: Compared to big-label life, what are the rewards of running an indepen-
dent label?

KD: Oh, that's easy. The music. Hopefully if you work at a label where you have
some say, you don't ever have to push anything that you don't believe in. And
that's not the case at big labels. Also, at a big label, you do *one* specialized thing.
You work on sales and marketing. You work on radio promotion and that's all you
do. When you work at an independent label, or when you start your own label,
you realize you need to not only be the accountant, you also have to worry about
everything you thought you'd never have to worry about. You learn how to get a
CD pressed. You learn about artwork. You learn about film output. You learn the
entire structure of how this business is set up.

Del the Funky Homosapien and Casual play Maritime Hall, Oct. 24, 7 p.m., 450
Harrison, S.F. \$15. (415) 974-0634. Check out Hieroglyphics Imperium's Web site
at www.hieroglyphics.com.

Sylvia W. Chan

Breakbeat Laws

Roni Size's frontperson isn't another evaporating-as-she-sings electronica faerie.

By Amanda Nowinski

As proof of her new diva nature, Leonie Laws can't be bothered to rise before four o'clock in the afternoon — one minute before our phone interview from her hotel room in London. Groggy, scratchy-voiced, yet quicker to her claws than a feral wolverine, Laws gulps down her first cup of coffee of the day and proves that the woman behind the unmistakable voice on Breakbeat Era's *Ultra Obscene* is comedically fierce and rebellious. A onetime jazz singer by accident, Laws insists that her involvement in Roni Size and DJ Die's newest drum 'n' bass outfit is also by default. After a chance introduction to the two fellow Bristolians, Laws immediately joined them in the studio; soon after, they emerged with the blueprint for their rough, punk-edged anti-follow-up to Size and Reprazent's jazzy *New Forms* (1997). Debuting this week on XL Recordings, *Ultra Obscene* challenges the techy trends of drum 'n' bass with a twangy, flesh-and-blood style of musicianship. But as this interview shows, most of Breakbeat Era's personality emanates from behind the mic ...

Leonie Laws: Just to let you know, I'm a bit sleepy. God, with all the work they have me doing, you'd think my ass would be a lot smaller.

Bay Guardian: It looks pretty dainty in the photos.... So, how did you hook up with Roni Size?

LL: It was a wicked accident. I was introduced by a mutual friend in 1996, and I went in and did a session in their little studio in Easton, and in the afternoon we wrote the original Breakbeat Era track called "Music Box" — it's quite an experimental track. [Roni] went out and played that, and obviously the record company got to hear it. Then Roni won the Mercury Prize, so they all came and wooed us with croque monsieur chips.

BG: And did you bring in the punk rock element?

LL: I'd like to say I did, but I'd have to say no. Die has been listening to punk for ages; he's got a very eclectic musical taste. I haven't got a record collection, but we have a lot in common. Die is a punk.

BG: I've heard you started out as a jazz singer in Japan.

LL: That was another accident. I was in Japan hostessing, but I wasn't very good. So I got a job in a lovely little jazz club, to welcome people

and serve them drinks. Because my Japanese was bad, I kept forcing [the club] to let me sing; they had a live band every night. This was in Kyoto, which is apparently famous for jazz. One thing led to another and I was singing every night with Mr. Wasanabi. He was a pianist, and we'd do duets like "Endless Love." He was Lionel Richie and I was Diana Ross.

BG: Had you sung in any rock bands or electronic groups?

LL: No. But I looked great in front of my mirror playing air guitar.

BG: Are you aware that you are one of the few women in electronic music to get any attention in 1999?

LL: Really? That's just as it should be [Laughs].

BG: Do you consider yourself a diva?

LL: No, not as far as singing goes. I think a diva's more like Maria Callas. I think of them being operatic, or like Aretha Franklin. I always think that I can't sing for toffee, not like a proper singer like Whitney Houston.

BG: But isn't a diva a woman who controls the stage?

LL: Yeah, that's what I am then. Or I will be soon. You wait, I'll have huge shoulder pads and my huge holy wings.

BG: What do you think of this e-mail I got from a guy at the University of Texas: "Women can't make techno, they don't understand it, and they can't review it."

LL: Bless his little heart, he's just scared, luv! Women shouldn't be scared to make techno. DJ Rap's not scared, I'm not scared. But I must admit, I've never wanted to sing on techno. It never really grabbed my biscuit, if you know what I mean.

BG: You've really brought a human edge to drum 'n' bass with your lyrics and singing. There's nothing techy about Breakbeat Era. Was punk an inspiration for your lyrics?

LL: Punk was the most dynamic music that came along when I was fourteen or fifteen. It was homemade, and it was a reaction against mainstream music. It was poor, it was a form of protest music. Hip-hop comes out of protesting too. It's the same as punk for me; it's the same rabble-rousing music. For me now, [punk's] more the feel rather than the actual composition of the music. It's more like what we look like when we're up on stage. We look like we don't care, we look carefree, we look like we're dangerous — and we're not really. [Laughs]

BG: What about a 2 Tone-ska influence?

LL: Whoa, there you go. I went to see the Specials when I was 15 — I'm still a huge fan. Die's into that too.

BG: Most lyrics in electronic music

— it makes a big difference if you're a musician and you have a huge devouring audience to play to. That's it! That's where our big Bristol sense of pride came from. But the parties don't happen anymore. Any more than three people getting together is called a riot, luv, ha ha. In Britain, they put an end to us with the Public Order Bill. They put an end to all the free parties about two years ago. Bad news. We used to have naughty loopholes for activity that we

a brought-in element to stir up the bad press and manipulate situations. I think governments have a mysterious aversion to letting people play loud music and dance while the sun comes up, because dawn has always

Leonie Laws: "I'm a double agent. If the lyric sheet was out there, you'd know that half the things I say are hilarious. I'm very tongue in cheek."

PHOTO BY PHIL KNOTT

— with the exception of hip-hop — just talk about feeling high and jacking your body. Could your reality-check style be a Bristol trait? Tricky, Massive Attack, they seem to share it.

LL: I know, bless them. We're just a bunch of arrogant gob-shites in Bristol. That's the Bristol connection. Bristol has got a real character to it, a real heart. Before the police killed them, we used to have loads of free parties there. It was a perfect forum for all the music that was coming out

no longer have. Bad! Parties [have] carried on in London because they have lots of warehouses and niches, but — call me old-fashioned — let's be outdoors!

BG: A similar thing is happening in the States. The police have taken control of our nightlife and are convinced we're all a bunch of dangerous drug addicts.

LL: Well, we're not! It's too early in the morning for CIA-FBI conspiracy theories, but: there always seems to be

been a time of very heavy portent. What's wrong with people enjoying themselves?

BG: A lot of clubgoers discovered a new outlook through going to free parties and full-moon raves.

LL: If you trod on somebody's toe at a disco in the seventies in England, you'd get beaten up. People were rock hard — alcohol fuels a bad temper. I am older, and I'm not really into E but I do like the way it makes the crowd act; they are very nice and sharing to each other. We're celebrating that we're not dead and that the world hasn't gone yet. Every week or every full moon we should go at it: "Yahoo, we're not dead yet!"

BG: So there isn't an element of nihilism in your music?

LL: No, I'm an anarchist! The government is the tyrant, they are the enemy. I'm not a nihilist, I am a positivist, a hopeless optimist.

BG: One would never guess from your lyrics.

LL: I'm a double agent. If the lyric sheet was out there, you'd know that half the things I say are hilarious. I'm very tongue in cheek.

BG: Is it true that drum 'n' bass is kind of dead in England?

LL: We're from Bristol, and it's not dead there. I think the death rumor is because the producers became very studio-based. Like Roni came off [tour], did Reprazent, and then he did us, and now he's back in doing Reprazent. When you come off the road and try and get it down onto vinyl, the parties start to lull. Krust has been out of it as well, because he's just finished his album. We've had the cream of the crop stuck in little dark boxes making their oeuvres — God help the world now, they're all coming out like wasps! ❖

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The art of storytelling

The anthem in hip-hop. *By Eric K. Arnold*

I can remember two things prominently about the sixth grade: my teacher, Mr. Estes, dressed as Blacula for Halloween that year, and the Sugarhill Gang's "Rapper's Delight" was the most popular song in our school. At that time, I couldn't have cared less about where the song was coming from culturally. All I knew was that it was the coolest record I had ever heard, one that provided endless new vocabulary phrases, like "To the bang-bang boogie / Said up jump the boogie / To the rhythm of the boogie to be." Our class worked just as hard at memorizing the song's lyrics as we did at mastering multiplication tables. Unquestionably, "Rapper's Delight" was an anthem, and if there's one thing that hip-hop loves, it's anthems.

Whether it's producing party-oriented jams, expressions of social protest, or tales from the dark side of the streets, the genre has an ability to create anthems that has become a tradition unto itself. Often hip-hop has touched on topics ignored by other genres, or simply related to its core audience from their own perspective. Due to hip-hop's tendency to continually reference itself, its cultural milestones have become mythic in stature with the passage of time. Indeed, popularity over time is the yardstick by which rap anthems are measured. What makes a hip-hop song anthemic — as opposed to merely popular or successful — is its ability to capture the essence of the urban lifestyle at a particular moment.

The overwhelming popularity of "Rapper's Delight" was followed by similarly funk-fueled classics like Kurtis Blow's "The Breaks" and Jimmy Spicer's "The Adventures of Super Rhymes." Both were early examples of hip-hop's contribution to the art of storytelling, epic poems that represented an updated, urban version of the narrative toasts immortalized via the African American oral tradition. "The Breaks" is an exercise in the verbal art of signification, as Blow breaks down the "breaks" in life, with a knowing nod to DJ culture. Like his predecessors Shine, Stagolee, and the Great Mac Daddy, Spicer's protagonist Super Rhymes has superhuman powers; his fight with Dracula parallels Shine's contest with the Devil.

The next significant rallying song to emerge from hip-hop culture was Afrika Bambaataa and Soul Sonic Force's "Planet Rock," whose rhythm track used elements from Ennio Morricone and Kraftwerk. Equally innovative were Soul Sonic Force's

lyrics, which followed offbeat cadences, in contrast to the rap style of that time. "Planet Rock" evoked the notion of the dance floor as Garden of Eden, a place where "nature's children dance and say the chants." The song, a crossover breakthrough at the time, remains one of the most popular 12-inch singles ever, having become a seminal influ-



World beats: Afrika Bambaataa and Soul Sonic Force's "Planet Rock" became a cross-genre seminal influence.

ence in not just hip-hop but also the freestyle, techno, house, and new wave genres.

Fifteen years before Jay-Z's self-proclaimed ghetto declaration "Hard-Knock Life," Grand Master Flash and the Furious Five released "The Message," which made urban blight and inner-city stress a dance floor topic. The refrain "It's like a jungle / Sometimes it makes me wonder how I keep from going under" championed the plight of the ghetto resident with an in-your-face perspective that few blues, R&B, or funk songs dared attempt. The critical and commercial success of "The Message" inspired a short-lived trend of social



You be illin': Run D.M.C. brought an emphasis on wordplay to hip-hop.

"Problems of the World Today," Divine Sounds' "What People Do for Money," and Run-D.M.C.'s "It's like That" and "Hard Times." Run-D.M.C.'s emergence resulted in an emphasis on lyrical skills, manifested in songs such as T La Rock's "It's Yours," LL Cool J's "I Can't Live Without My Radio," and, ultimately, Eric B. and Rakim's "Eric B. Is President," which rewrote the book for MCs.

Some early novelties, intended to capitalize on rap's fad status before the trend ran its course, were intentionally hilarious, such as Rappin' Duke's "Rappin' Duke" and Bobby Jimmy and the Critters' "We Like Ugly Women." Many ushered in new dance steps, such as Joeski Love's "Pee Wee's Dance" (with its rallying cry of "get stupid y'all") and B-Fat's "Do the Wop." Others were neighborhood anthems, such as BDP's "South Bronx" and MC Shan's "The Bridge" (representing Queensbridge, Brooklyn). Along those lines, UTFO's "Roxanne, Roxanne" set off a craze of "answer" records and launched the careers of the Real Roxanne and Roxanne Shanté. Then there were the songs whose primary purpose, it seemed, was to introduce new slang terms into the vernacular, such as Frankie Smith's "Double Dutch Bus," Doug E. Fresh and MC Ricky D's "La-Di-Da-Di," Run-D.M.C.'s "You Be Illin'," and Kurtis Blow's "I'm Chillin'."

One of the first non-New York songs to become popular nationwide was Too Short's "Freaky Tales," which introduced what would become known as the "West Coast" style to rap listeners. After Short proved that "it ain't where you're from, it's where you're at" (to paraphrase Rakim), other regions began producing their own anthems. Schooly-D began Philadelphia's hip-hop tradition (later continued by the Roots) with the classics "P.S.K.," "Gucci Time," and "Saturday Night." Meanwhile, on the West Coast, Ice-T and N.W.A. took the conditions depicted in "The Message" to a whole 'nother level. Ice-T's "6 'n tha Mornin'" and N.W.A.'s "Fuck the Police" and "Gangsta, Gangsta" became templates for gangsta rap, which would dominate the industry over the next decade. Within a year of N.W.A.'s *Straight outta Compton*, Houston's Geto Boys dropped "Mind Playin' Tricks on Me," regarded as no less than the modern-day equivalent of Robert Johnson's "Hellhound on My Trail."

Hip-hop's determined assault on the charts in the '90s resulted in an explosion of commercially successful anthems. A short list of those would include Naughty by Nature's classic cheating song "O.P.P." and the infectious, if corny, "Hip Hop Hooray"; Seattle's Sir Mix-a-Lot's skewering of the Cosmo ideal of beauty "Baby Got Back"; Dr. Dre and Snoop Doggy Dogg's house party fave "Nothin' but a G Thang"; Outkast's Southern-fried funk ditty "Player's Ball"; Bone Thugs-N-Harmony's ghetto economic analysis

Continued on page 15

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Anthem

From page 13

"1st of tha Month"; the Fugees' world-wide radio smash "Ready or Not"; LL Cool J's lustful ode "Doin' It"; and Notorious B.I.G.'s commercial breakthrough "Juicy." The weed ode in hip-hop has become so commonplace that it demands its own category, including Cypress Hill's "Insane in the Membrane," Redman and Method Man's "How High," and the Luniz' "I Got 5 on It."

All of these songs have at least one thing in common: a shelf life that

extended far beyond the normal two- to three-month time frame of average pop singles — street popularity continuing long after the commercial radio window closed.

And as long as the true tastemakers of hip-hop continue to be the DJs, you can bet that the fans' thirst for new anthems will not

go unquenched. Last year rap music was responsible for 81 million albums sold, a record figure. It's doubtful this would have been possible had not rap's regional anthems crossed over to other markets. Many of these notable tunes can be found on a surprisingly representative new compilation, *The Best of Rap City* (Fully Loaded/Virgin). This collection reveals a nationwide urban diaspora, with contributions from the East and West Coasts, the Midwest, and the South (whose emergence was probably the biggest thing to hit rap since "Rapper's Delight").

No less than six songs on the compilation hail from down south. There's Master P's catchphrase-worthy "Make 'Em Say Uhhh"; J.T. Money's "Who Dat," with its Cab Calloway-like chorus; Silk the Shocker and Mystikal's crunked-out "It Ain't My Fault 2"; Outkast's collaboration with Slick Rick "Da Art of Storytelling"; Juvenile's "Ha" (a textbook example of the aforementioned art); and Ghetto Mafia's "In

Decatur," which paints a poignant picture of inner-city life over a sample of Earth, Wind and Fire's "Can't Hide Love." The West Coast represents on DJ Quik's "Hand in Hand," and Detroit's Eminem takes the white boy rapper to a level beyond the Beasties, identifying not with Greenwich Village bohemians but with middle-American trailer trash on the Dr. Dre-produced "My Name Is ... Slim Shady." Meanwhile, New York holds it with Nas's "Nas Is Like," Noreaga's "Superthug," and Foxy Brown's "Hot Spot," a girls'-night-out theme if ever there was one.

That New York has taken a cue from the South and made songs specifically designed for call-and-response is evident on recent songs such as Nas's "Hate Me Now," Jay-Z's "Jigga My Nigga," and DMX's "Ruff Ryder's Anthem," which had the whole

country hollerin' "stop, drop, shut 'em down, open up shop." And though it might not register much more than a blip on the mainstream radar screen, the hip-hop underground has likewise been anthem-minded of late (though the reliance on catchy choruses is often downplayed in favor of intricate lyricism). For example, there's Rob Swift and Pharaoh Monch's "Turntablist Anthem," Lootpack's "The Anthem" (perhaps better known as "Representing with the LPs"), Sway and King Tech's MC smorgasbord "The Anthem," and J-Live's brand-new "True School Anthem." On the latter, new-schooler J-Live makes a bid to reserve his spot in the pantheon of classic Brooklyn MCs: "You better recognize just how we do / We let that hot shit simmer just for you / We bridge the gap between the old and new / When I say what school is it you say true." A good song, to be sure, but only time will tell if "True School Anthem" lives up to its title. ♦



School of hard knocks: Jay-Z's ghetto declaration "Hard Knock Life" followed in the footsteps of "The Message."

A sampling of hip-hop anthems

Grandmaster Flash and the Furious Five, "Birthday Party" (1981) While "The Message" is more famous, "Birthday Party" is perhaps the ultimate hip-hop party song, due to its call-and-response rundown of all 12 zodiac signs. Recently referenced by Jurassic Five on "Concrete Schoolyard."

Crash Crew, "We Are Known as Emcees" (1983) One of the most durable of the early b-boy anthems (others being the Fresh 3 MCs' "Fresh" and the Fearless Four's "Rockin' It"), this Sugarhill Records gem remains a favorite of old-school fanatics for its team-oriented rhymes and stellar backing track.

Joeski Love, "Pee Wee's Dance"

(1984) Four minutes of perfection over the "Tequila" beat introduced the phrase "Huh? What?" to the hip-hop idiom.

T La Rock, "It's Yours" (1984) The first slab of vinyl to bear the Def Jam imprint. A quick listen reaffirms what Rick Rubin and Russell Simmons heard once upon a time: the future. The Jazzy Jay-produced beat notwithstanding, T La Rock's vocals remain "usually the reason for a very nice day." With tongue-twisting cadences and a multisyllabic vernacular, La Rock set the table for untold lyrical stylists to follow.

Doug E. Fresh and the Get Fresh Crew, "The Show" (1985) Gets the nod

Continued on page 17



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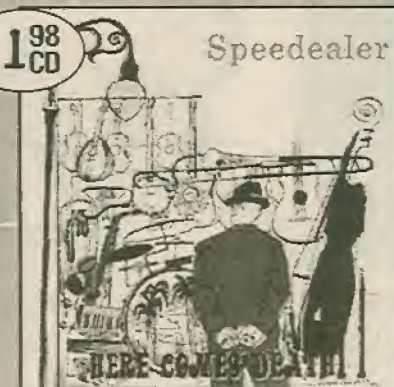
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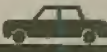


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Sampling

From page 15

over the equally classic "La-Di-Da-Di" on the strength of its carnival-like organ riffing, swing beats, and "everything but the kitchen sink" aesthetic.

Boogie Down Productions, 'The P Is Free' (1987) This underground classic became an official anthem the second time around, when its reggae-tinged beat was sampled by Blackstar on "Definition."

EPMD, 'You Gots ta Chill' (1988) As heard on one of the first records to sample Zapp's "More Bounce to the Ounce," PMD and E-Double's funkified b-boy philosophy was a revelation back in the day.

Audio 2, 'Top Billin' (1988) It's hard to imagine a better synthesis of beats and rhymes than "Top Billin'," which became another recycled anthem when Mary J. Blige used it on "Real Love."

Sir Mix-a-Lot, 'My Posse's on Broadway (Remix)' (1988) Seattle's J.R. Ewing got heads open coast to coast with this yam about a trip to the Big Apple. Far superior to "Beepers" and better pound for pound than "Baby's Got Back."

Slick Rick, 'Children's Story' (1988) Perhaps the ultimate storytelling episode hip-hop has yet produced. Club audiences still shout out the lyrics word for word.

Queen Latifah and Monie Love, 'Ladies First' (1989) It's tough to pick just one Native Tongues anthem, but this declaration of sisterly solidarity has yet to be surpassed by any of today's female MCs.

Digital Underground, 'Freaks of the Industry' (1989) "The Humpty Dance" was a bigger hit, but a surefire crowd reaction is guaranteed any time this self-deprecating ode to hominess is played in a club.

Public Enemy, 'Welcome to the Terrordome' (1990) To my ears, this was a better record than the obviously anthemic "Fight the Power." Few rappers have matched Chuck D's intensity on this track.

MC Breed, 'No Future in Yo Frontin' (1991) A straight-up nasty funk groove pieced together from snippets of "More Bounce" and "Funky Worm" make this a record that can't be played enough, eight years after the fact. Recently covered by Bootleg — like Breed, a native of Flint, Mich.

Naughty by Nature, 'Uptown Anthem' (1992) This razor-sharp cut features Treach's wickedest rhyme ever, without sounding as contrived as either "O.P.P." or "Hip Hop Hooray."

Black Sheep, 'The Choice Is Yours' (1992) If you're going to be three-hit wonders, at least make those three memorable. The "engine, engine, number nine" part makes this call a no-brainer.

Souls of Mischief, '93 'til Infinity' (1993) I actually prefer "That's When You Lost," but everything about "93 'til ..." screams anthem, from the jazzy Stanley Turrentine loop to A+, Phesto, Opio, and Tajai's charismatic vocal deliveries.

Beastie Boys, 'So Watcha Want' (1993) This boho b-boy magnum opus signaled hip-hop's entry into the alternative rock market and became a staple of the Live 105 playlist.

2 Pac, 'Me Against the World' (1994) No one comes close to capturing the angst of the young black male like 2Pac, and

though he notched bigger hits in his short career, this song will be relevant as long as the ghetto exists.

Notorious B.I.G., 'Juicy' (1994) Hopes and dreams collided head-on with ways and means on Biggie Small's first commercial smash. An inspirational song for anyone who's ever fantasized about bettering his or her situation from "a common thief to up close and personal with Robin Leach."

E-40, 'Captain Save a Hoe' (1994) This family effort featuring the Click probably got the most spins on KMEL of any local record since "The Humpty Dance." A massive hit that established Vallejo's rap master as a major artist.

Dru Down, 'Pimp of the Year' (1995) If you catch the wind just right coming down Foothill Boulevard in Oakland, you can still hear this song echoing in the breeze.

Fugees, 'Ready or Not' (1996) This song could have been directed at the music industry's powers that be, a warning that hip-hop was coming for the cream. Its lyrics proved prophetic; in '96 it was impossible to hide from this track, at least as far as commercial radio was concerned.

MC Lyte, 'Keep On, Keepin' On' (1996) A fave among hip-hop's over-25 crowd, who made it one of the biggest radio hits of the year.

Rasco, 'The Unassisted' (1997) This Fanatik-produced track became a rallying cry for all hip-hop indies, notable for a retro-minimalist groove and lyrics like "Fuck you fools that's believin' in your own hype."

Gang Starr, 'You Know My Steez' (1997) This reintroduction to Premier's peerless beats and Guru's mellifluous rhymes also became a rallying cry, for "real hip-hop" at a time when "rap needed an anthem" (to paraphrase Treach).

Dilated Peoples, 'Work the Angles' (1988) Along with Rasco and Jurassic 5, Dilated People symbolized the lyrical resurgence in West Coast rap, presently in full bloom. Released on Oakland's ABB, "Work the Angles" revitalized interest in grassroots hip-hop.

Big Pun featuring Joe, 'Still Not a Playa' (1988) Not only was this a significant club and radio hit, but "Still Not a Playa" 's combination of smooth R&B vocals and Big Pun's verbal tongue twisters also made this an even bigger Boriqua anthem than Frankie Cutlass's "Puerto Rico."

DMX, 'Ruff Ryder's Anthem' (1988) Swizz Beats' synthesized piano line made this track instantly recognizable.

Jay-Z, 'Hard-Knock Life' (1988) This autobiographical narrative detailing Jay-Z's rise to most-favored-rapper status was perfectly matched by the 45 King's production, which flipped the script on the Broadway musical *Annie*.

Nas featuring Puff Daddy, 'Hate Me Now' (1999) After the success of "Hard Knock Life," Nas, in an obvious attempt at one-upmanship, jacked *Carmina Burana*, proving that no melody is safe from hip-hop's create-diggers. "Hate Me Now" became the theme song for anyone who's ever been resented for his or her success by those less fortunate.

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Happiness (is a song away)

Who needs Leo Buscaglia when you've got
Otis Redding? By Sylvia W. Chan

Stumbling about my suburban adolescence with a furrowed brow, an oversized Bauhaus T-shirt, and way too much mucky black liner around my eyes, I yearned for ethos and pathos. Depression was the goal. Not tragic depression — heaven forbid something bad actually happen to me or my loved ones — but that productive kind of depression, the kind that drove Depeche Mode to write *Black Celebration*, or Leonard Cohen to write anything. The kind that made my then god Robert Smith look miserable-but-cute. I'd drape myself over the kitchen table, purse my lips, and think about darkness as my mom sliced scallions to sprinkle over the steamed fish we were having for dinner.

"You think too much," she'd say, bopping me on the head as she passed. "Think less, more happy."

So here I am today, a product of my wise mother's advice. In fact, as I get older, I try not to dwell on anything too much. And duh: I figured out depression bites. As of late, my musical tastes have taken this route as well. Thank goodness some of my favorite artists have made it easy for me by naming certain compositions "Happy Song." Of course, there are alterna-pop jokers like the Nixons and Unrest, who write ironic "Happy Song"s that aren't really happy. I usually don't like those. Then there are "Happy Song"s that are just plain depressing because they suck (like Boney M's and Robbie Williams's). I really don't like those. Instead, here's a quick rundown of the "Happy Song"s I love:

at the same time. Find it on almost every *Best of* compilation of Redding's.

2. The Box Tops, '(The) Happy Song' Alex Chilton might be an ex-junked-out, older than Keith Richards-looking rock and roll underdog, but the man could write sugary sweet pop melodies like nobody's business. This folksy acoustic number is on the 'Tops' 1969 release, *Dimensions*, and has a brilliant scenario — Chilton sings from the perspective of an audience member, asking the band to "sing a joyful song so we can all sing too." The band does just that.



3. Blackstreet, 'Happy Song (Tonight)' This one's major-key harmonies are as puffy and light as Styrofoam packing peanuts. With an old-school, Temptations/Stylistics feel, this tune proves that a straight-up R&B rouser can be an awfully fine thing, though I must admit it appeals to the side of me that cries every time I see Michael Jackson's "Man in the Mirror" video. Off 1996's *Another Level*.



4. Charles Wright, 'Happy Song' Courtesy of the man who brought us the '60s anthem "Express Yourself." Thanks to an infectious world beat and a "la-la-la" chorus, you'll feel like you're going through an ultragroovy part of the "It's a Small World" ride at Disneyland where folks of every culture are throwing back kamikazes and dropping ecstasy. From the sadly overlooked 1998 release, *Going to the Party*.

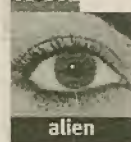
There you have it. Hook up a mix tape and get happy. ❖



1. Otis Redding, 'The Happy Song (Dum-dum)' You've got Otis crooning "Dum dum dilly dee dum dum" over and over, and saying stuff like, "Big O, everything's alright." His scratchy, warbling tone sounds so darned frisky that I start doing the swim, the herky-jerky, and the mashed potato

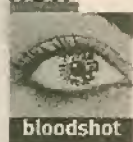
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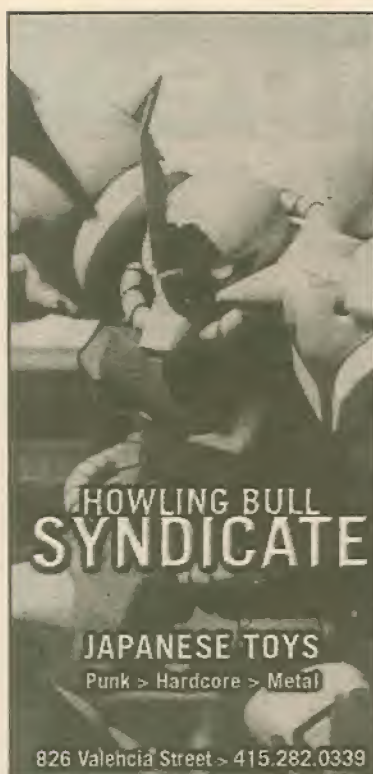
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Acoustic bass player wanted!
Jazz quartet forming with
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eny, Brecker, originals. East
Bay rehearsal. Call
510-235-4977.

Afro-Rican Female looking for
serious musicians to start a
Latin Funk/ Rock band.
510-464-0406.

Bass Player Wanted versatile,
experienced, for original
rock. Band has 2 CDs, deep
varied repertoire, strong line
up. 510-496-6048. (Message)

Bass player wanted for alterna-
tive rock band. Influences:
Radiohead, Nick Cave, Tom
Waits. Call Aaron at
510-531-0248.

Bass player wanted to help per-
form already written originals.
Must sign back-up. Influences:
NoMeansNo, Soul Cough-
ing, Primus. Must be open to
style changes.
Stefan 415-643-4309.

Bass player wanted. Energetic,
management, label, tours,
and CD's. Under 30 with
stage presence of Flea. Re-
hearse four to five times a
week. Vocals and live string
preferred.
Description: Jello Biafra,
meets a heavier James Ad-
diction. Mark, 415-752-5840.
888-727-9360. Msg.

BASSIST AND DRUMMER
sought for melodic alternative
rock combo. We are vocals,
rhythm and lead guitars. Con-
tact 415-333-2844.

Bassist Available. Gritty,
heavy, basic, looking for
feedback, analog, unmetal:
Killing Joke, Big Black, Steel
Pole to Bauhaus, Joy Divi-
sion, Old Dixie, Have synth
and sampler to fill in cracks.
415-567-1171.

Bassist/Drummer looking for
musicians/band. Something
new and experimental. Influ-
ences: Jeff Buckley, Flaming
Lips, Dave Matthews, Daniel.
415-392-6762

Black Snake Moan seeks Bas-
sist, NIN, Old Metallica, Nick
Cave, Dead Can Dance.
Please have transportation
and a job! 510-524-5085

Brazilian musicians wanted.
Bassist and singer looking for
guitarist and percussionist.
Knowledge of Brazilian and
Bossas required. December
gigs. 510-601-5322.

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Drummer and Guitarist wanted
by bassist/ keyboardist/vocal-
ist to form new band. Influ-
ences: Jane's, Cure, Nir-
vana. Have copyrighted
demo, looking to further de-
velop songs, re-do in studio,
and gig. Sean 415-452-8844.

Drummer into soul, funk, R&B.
Looking for working band.
V.drum/acoustic kits. Solid,
professional, dependable.
Demo available.
John 415-332-0757.

Drummer looking for Band.
Influences include Gastr Del
Sol, The Sea and Cake,
Physics, Powerdrummer &
Thingy, call Ryan
707-869-2121.

Drummer Needed. Forbidden
Planet, a melodic modern
rock band with CD needs new
drummer. Visit http://
www.forbiddenplanet.org to
hear us or call 650-210-8723
for info.

Drummer Needed for estab-
lished Bay Area band. Orig-
inals, covers. Influences
Johnny Cash to Pink Floyd.
Improv, groove, soulful,
heavy, mellow. Paying gigs/
serious only. East Bay/SF.
415-752-3014
www.shirkingviolet.com.

Drummer wanted for new band
with artistic and commercial
aspirations. 510-451-5129.

Drummer wanted for The Dis-
believers. Live performance
and recording CD. Influences
include Sonic Youth, Lou
Reed, Super Chunk, and Nir-
vana. Call Murray
415-922-5002.

Drummer wanted for band with
new CD. October gigs, label
interest. Heavy, poetic, al-
ternative rock. Free Oakland
Studio, Mike 510-308-3527

Drummer Wanted by estab-
lished San Francisco band.
We have CD, loads of origi-
nal material and good gigs.
Our music is multi-influenced
Rock & Roll with Funk, Soul,
HipHop, and Reggae
Grooves. You must have gig-
ging/recording experience.
Mike 415-841-9783.

Drummer wanted: We have
shows, Rehearsal space/
Oakland. Need hard hitting,
open-minded drummer.
Stooges - ACDC. Ronnie
510-528-6089 or
415-289-6660.

Drummer Wanted "Fiction"
seeks experienced drummer
for immediate gigs and re-
cording. Hard-edged, melodic
rock with female and male
vocals - strong material, se-
rious and dedicated. Call
Lisa or Chris 415-641-5659.

Established San Francisco band
seeking solid and dedicated
drummer for local shows and
touring. Influences include
Beatles, Police, Fugazi, and
the Pixies. 415-695-2983.

Female vocalist/songwriter
wanted for an all female origi-
nal rock band. Alice and Live
105 friendly. Dedicated, hard-
working, team player, sense
of humor.
Melissa 415-337-0711.

Gigging original rock band
needs loud drummer with ex-
perience and bass player with
groove. CD finished. Influ-
ences: Foo Fighters, early
Pumpkins, Hendricks, Nirva-
na, Zeppelin. Serious people
ready to tour. Must: trans-
portation, loud equipment, be
sober. Call 650-857-1663.

Guitar/s/keys, accordion, harp
wanted. Forming blues(y)/
honkytonk band. Blend of
Southern genres, Stevie Ray,
Georgia Satellites, Delbert.
Jackson. 510-235-2814.

Guitarist looking to collaborate
with drummer, bassist and
vocalist to create distorted
jazz works. Contact michael
Banza@ibm.net
415-387-3983.

Guitarist Wanted for modern
rock band with serious label
interest. Must have style,
creativity, and smarts. Jeff
415-550-6897.

Guitarist needed, play salsa
(montuno) - Santana Rock -
J.B. Funk/Soul. Gigs pend-
ing, copies, originals. Arman-
do 415-982-5584.
9am-5:30pm.

Guitarist Wanted!
Age 20-29 Have & Use: El-
ects, three plus years Play-
ing experience US: Alterna-
tive Rock/ pop/ groove/ tech-
no, own original sound!
925-828-9336.

Guitarist seeks drummer, bas-
sist and other guitarist to jam
and write/develop new music.
Influences: Nirvana, Hole.
Email to
sliver1991@hotmail.com

Guitarist looking to join work-
ing cover band. Rock, blues,
funk, top 40's. 415-790-2917.

Guitarist/singer seeks
musician(s), acoustic/electric
for harmonizing/collaboration
- originals/covers pop/rock/
roots sound. 415-452-2614.

Guitars Bass Drums seeks
male vocalist with energy of
Chris Cornell or Layne Stal-
ey. Aggressive style rock, all
original. Ray 415-920-9430.

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your rhymes. These are all
original beats ready for your
rhyming skills. Call 510-465-
1283 for the sickness.

I'm asking for the world, at
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need two guitarists (lead &
rhythm) bass, drums and key-
boards. I'm a singer who
wants to record just one
song. Practice 1-2 times a
week. The song is pop/rock
but all encouraged to re-
spond. Professional attitude
please. Ron 415-759-8426.

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Christine: 408-245-6051.

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looking for R & B singers &
rappers, 18+. Gays and Les-
bians strongly encouraged.
Christopher 415-292-0891.

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415-974-4331.

Seeking bassist-harmony vocal-
ist for established gigging,
guitar pop band. Smiths,
Sundays, BlueNile, EBTG,
Ivy, Radiohead, LloydCole,
Beatles, Kinks. 510-595-4655

Seeking Drummer edgy, acous-
tic, female rock singer seeks
hard driving, hand drummer
or small kit player. (rhythm
guitar a +). Must be available
for frequent gigs and upcom-
ing label demo. Send demo
tape to: Burn and Glow
Records, 2342 Shattuck ave,
#361, Berkeley, CA 94704
attn: LizAnah.

Singer wanted female, speak
some french for jazz poet
band. Don't be shy. Pacifica
practice, no pro's.
650-794-2954.

Singer/Songwriter looking for
guitarist to collaborate with. I
have a solid 70's type voice
with a sweet side. Write killer
lyrics with great melodies.
You have chords, riffs, etc. in
need of expression.
415-642-1089.

Stable Keyboardist Wanted for
SF working band. Able to
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Latin Jazz. NO
MERCENARIES! Rudy.
650-591-5137.

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Violinist Wanted For tasteful
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pop, and Jazz/ Blues, tradi-
tional vein. Band has 2 CDs.
510-496-6048. (message)

Vocalist seeks project to help
complete. Solid baritone
(Patton/Bowie/Vedder-ish);
excellent ear, pitch, timing;
team player; also bass,
synth/sampler but no truck;
often uninspired lyricist, but
good collaborator. Seeking
groove, depth, fun original
work (style elements of FNM,
Stabbing Westward, Soak,
Helmet, Scatterbrain, oth-
ers?). Send demo (any
quality) in confidence to Bon-
zo, PMB 725, 584 Castro,
SF, CA 94114.

Vocalist/ Frontman Sought by
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Original melodic hard rock
with punk influences. Young,
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Band. Must improvise
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